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ABSTRACT

In this collection of papers, the authors develop a set of premises regarding the need for elementary teachers to be trained in the discipline of literature. Sections discuss (1) the importance of literature in providing children with mythic touchstones by which to conceptualize and order experience, (2) the need to train elementary teachers to discover the meaning of literature for themselves, (3) a non-structural approach to teaching children's literature, which is experience-centered rather than rule-oriented, (4) the seminal contribution to Western literature of fairy tales, exemplified by the images in "Sleeping Beauty," (5) the choice of poems for children and the best methods for teaching poetry in the elementary classroom, (6) a structural approach to children's literature--its sequence, sources, and how to teach it, and (7) a dialogue between Groff and Anderson on the need to provide a solid base for children's later appreciation of and trust in poetry. Appendices include a comparison of the original German with various English translations of a key passage in "Sleeping Beauty" and a list of paperback books for use in college courses on children's literature. (JB)

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Children, Teachers
and
Literature

William Anderson

Patrick Groff

TE 002 169

Tri-University Project in Elementary Education
University of Nebraska
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PREFACE

The two authors of this collection of papers bring to it rather different backgrounds--William Anderson is Assistant Professor of English at San Fernando Valley State College, and Patrick Groff is Professor of Education at San Diego State College. Nonetheless, the year of study in the Tri-University Project at the University of Nebraska has brought to both of us numerous revelations about children and about literature. Certain necessities about bringing the child in contact with literature have suggested themselves. The first step which we feel must be taken is in improving the literary training of the elementary teacher. And such training in the discipline of literature must also be implemented by the understanding of how to create an atmosphere in which children can learn most effectively.

Certain of our assumptions, which we will hope to justify in the remainder of the collection, differ from the usual attitudes taken toward the subject of children and literature. Our premises are as follows:

I. Children's Literature is not a particularly meaningful term because no real distinctions in essence between so-called adult literature and that for children can be described. The rules or graces of the art of literature are universal.

II. The critical attitudes of interpretation and evaluation are as necessary and fruitful for the elementary teacher as for the college professor.

III. By a critical method, we mean a process of analysis which discovers the metaphorical or deep structures of a work of literature.

IV. We feel that too few English and Education departments have concerned themselves with developing a real and effective critical sense in prospective elementary teachers.

V. Children are capable of vastly more sophisticated literary perceptions than is usually supposed.

VI. Only a teacher equipped with a knowledge of the structures of literature, and with a critical perspective, can be successful in helping the children discover literature.

VII. New programs especially concerned with developing the needed critical skills in elementary teachers are called for in colleges and universities.

VIII. We feel that the teacher who is aware of the richness of a literary work can best convey its meanings and complexities in a discovery atmosphere such as the non-structured approach which is described in the second part of the paper.

IX. A continuing dialogue between the various disciplines involved in the training of teachers must continue and indeed expand.

I. The Importance of Literature in the Elementary Curriculum

William Anderson

Literature is a central force in the universal process of art by which each culture, and each individual, creates and recreates the world. Every society, and every man, represents experience in a complex of symbols and images to give shape to chaos and surface to the abyss of the unknown. Without this means of ordering experience by representation in symbols, no continuity between generations could be possible, nor could any particularly complicated communication take place between individuals. The researches of Frazer, Jung, and Levi-Strauss, to name only three, clearly imply that myth-making, or the creation of literature, is an essential characteristic of the human in a culture. And the functions of literature and myth are parallel to the point of identity.

The mythic representation of the unknown commonly works through a perception of correspondences or analogies. The unknown is described in the eidolon of a known, and life is thus given the security of working as a unity. The shape of things unexperienced is like that of things already assimilated into the consciousness. Thus death is like sleep, heaven is like a happy hunting ground, or is described as a place with golden streets, and thunder is like a man beating his wife. Perhaps a modern thinks of himself as being above the seeming quaintness of the primitive myth. But our representation of the psyche, in the Freudian myth, as a three-part balance of warring forces (Id-Ego-Superego) is quite in the spirit of the Greek mythological representation of opposite spiritual or mental states as Apollo and Dionysus.

As Claude Levi-Strauss describes the process of myth-making among primitive cultures in The Savage Mind (p. 267-68), we gain a clear sense of how the nature of myth builds a picture of the world or universe:

> Physical science had to discover that a semantic universe possesses all the characteristics of an object in its own right for it to be recognized that the manner in which primitive peoples conceptualize their world is not merely coherent but the very one demanded in the case of an object whose elementary structure presents the picture of a discontinuous complexity.

Here, of course, the "discontinuous complexity" is the threat offered by experience which as yet has not been fitted into the picture of the world otherwise held by either the individual or by the culture. The "semantic universe," or the body of symbols used to represent the universe, will give a meaning, finally, to the unknown, to the new, and thus create the "coherent" sense of reality needed for the organizing of experience into meaningful terms. Disorder is threatening and is counteracted by a juxtaposition of the mythic order on any object which seems at first not a part of the system, but rather an undesirable discontinuity or fragmentation of the semantic universe.

The literary artist is an essential figure in any culture in that he, among other artists, builds the world anew with each new awareness or perception of meaning. Old images are reshaped to fit new realities and the mythic function is continually served in literature. This is Shelley's argument in the following passage from A Defence of Poetry:

> But poets, those who imagine and express this indestructible order, are not only the authors of language and music, of the dance, and architecture, and statuary, and painting; they are the institutors of laws, and the founders of civil society, and the inventors of the arts of life, and the teachers, who draw into a certain propinquity with the beautiful and the true, that partial apprehension of the agencies of the invisible world which is called religion. Hence all original religions are allegorical, or susceptible of allegory, and, like Janus, have a double face of false and true. Poets, according to the circumstances of the age and nation in which they appeared, were called in the earlier epochs of the world, legislators or prophets; a poet essentially comprises and unites both these characters.

The thrust of Shelley's argument is completely compatible with that of Levi-Strauss: the parallel of art, religion, and myth in the representation of the world is total and complete. And, this representation is made through analogies, correspondences, metaphors, totems, and taboos, which carry their truth on a level beneath their immediate surface. The surface, or the story, of a myth, or a poem, or a novel, may or may not be true to the physical world--like Athena springing from the forehead of Zeus or the Sleeping Beauty waiting one hundred years for the arrival of the Prince, or the physical resurrection of Jesus. Either this seeming "false" face or a literal statement is only one part of the analogy. The meaning of art is always that it is a symbolic representation of the "invisible world," with dual values of surface and meaning. The value of analogical statement is always at the heart of literature as well as of myth. The statement of flat surface with no deeper meaning is not "literary," but is a different kind of utterance.

If for argument's sake we can grant this general characteristic of literature, how can this relate to the child? Perhaps this can be best understood by considering Jean Piaget's notion of the development of the intellect in the child:

> . . . assimilation is by its very nature conservative, in the sense that its primary function is to make the unfamiliar familiar, to reduce the new to the old. A new assimilatory structure must always be some variate of the last one acquired, and it is this which insures both the gradualness and continuity of intellectual development. [1]

The growth of intellect in the child is directly analogous to the growth of a body of myth. The "semantic universe" of which Levi-Strauss speaks is the ordering of the "unfamiliar to the familiar" which Flavell discovers in Piaget. This is also the building of the "indestructible order" we find in Shelley. Thus the child's building of his representations of the world is parallel to the building of myth and the creation of art. Seemingly this perception of similarity of aim will suggest a similar importance of the role of literature in the growing intellectual life of the child.

Because it is thus by becoming aware of the nature of correspondences, or by representing the unknown in the symbols of the known, that the intelligence can enlarge itself to accommodate new experience, literature by its very analogical basis provides modules of experience, and touchstones of conceptualization.

For the child, the use of symbols, both in his own reasoning and in his ability to recognize them in the thinking of others, does not seem to develop to a controlling degree until the latter part of the preoperational period (6-7 years of age). [2] But for the school situation, it is possible that the child in the first and second grade can be taught to perform some symbolic manipulations necessary to the apprehension of literature such as the understanding of the metaphor in a fable. The cognitive development always demands a moving from old structures to new; the new must be accommodated into the old for learning to occur. Thus the first experiences with literature can provide the cognitive framework for all later experiences, not only with literature, but with other symbolic functions of language.

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[1] Flavel, John, The Developmental Psychology of Jean Piaget, Van Nostrand, 1963, p. 50.

[2] Piaget, Jean, Play, Dreams, and Imitation in Childhood, Norton, 1962, p. 287.

The individual, either a child or an adult, can see in the representation of experience which art presents a mirror of his own life, or a means of conceptualization of his own perceptions of the world as he organizes a picture of reality for himself. The nature of literary symbolism is clearly similar to the nature of cognitive processes and structures: the familiar colors and changes the unfamiliar into the known. And, likewise, newly accommodated material changes the structure of the cognitive schemas, thus creating a growth or change in the development of the intellect. Every artist changes the shape of the "semantic universe" in the same manner by the constant recasting of old experiences into new perceptions of correspondence. Further, the way the child develops beyond egocentricism is much like the growth of the artist: more and more experience is understood in terms other than simply those seen just before one by gaining imaginative constructs of larger and larger segments of experience.

Because literature thus seems a basic function of the human in culture, and because the nature of literature can be seen as a parallel conceptualization to the child's growth of intelligence, clearly the child and literature must be brought together as frequently and as meaningfully as possible. Needless to say, from man's earliest experiences with literature in the oral tradition, children have been exposed along with adults to the richness of literary expression.[3] From the time of the Greeks until now, whether in the retelling of the epic tales, or in the oral tradition of radio and television, children have continually been witness to the great scenes of literature. Even before learning to read, children have quite sophisticated literary backgrounds.

But the question arises, Is the haphazard bombardment of TV and the other media the best and most effective presentation of what is after all one of the most powerful forces of culture? Clearly it is not. The questions of literary perception and judgment--called otherwise understanding--have as definite a place in the life of the child as in that of the adult. And literary taste develops from an awareness of the nature of literature perceived in its vital and best form in what for want of a better name we call the classics or masterpieces.

In a sense, the child needs to become something of a literary critic, not only so he will be liberated in his ability to separate the false from the fair, but also so he can exercise the option of knowledgeable choice in the other forms of symbolic representation which we call art. The first step in this direction depends on the ability to grasp the essence of symbolization. And, again, Piaget implies that the child in school is probably capable of some of the kinds of intellectual manipulations required for literary understanding.

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[3] Chadwick, H.M. and N.K., The Growth of Literature, Cambridge, 1932, p. 4 ff.

Because the continuum of intellectual development is such that an apprehension of parts of a whole can dramatically trigger or hasten a more complete conceptualization, early discoveries of myth and symbol can be of immense influence in the growth of the student-critic. Consider the corollary example in the study of science. The first time a child encounters the concept of evaporation, he will probably grasp only that the water turned to vapor; next he may understand that the molecular speed of the surface was greater than the atmospheric pressure; next may come a conceptualization of what happens when the water boils. But the process of reaching the final conclusion always depends upon the first notion of evaporation, although perhaps not in that order. The point is that the first will lead to the last: the most advanced physicist relies on the same concept of evaporation that the child in the elementary classroom has reached.

Making the association with the study of literature, we can begin the process of interpretation with perhaps a study of the fable. And knowing that more is meant than the mere description of animals and their vagaries is just as valid a kind of literary insight as that Desdemona represents a certain kind of innocence and that Iago symbolizes an opposing evil. The child who understands that the tortoise is perserverance, and the hare frivolity which dissipates potential, has made the initial step into understanding the interpretation of literature.

The transfer from symbol to meaning, the awareness of the two poles of an analogy, the surface and the interpretation, is the primary work of the literary critic, and perhaps even of being a writer. Perhaps this quotation from Philippe Aries Centuries of Childhood supports this:

> People began to consolidate a tradition which had hitherto been oral: certain tales 'which had been told to me when I was a child . . . have been put on paper by ingenious pens within the last few years'. . . Thus the story became a literary genre approximating the philosophical tale, or else affect an old-fashioned style, like Mlle. Lheritier's work: 'You must admit that the best stories we have are those which imitate most closely the style and simplicity of our nannies.'
>
> (p. 96)

Here then is a statement of the importance and significance on the later life of a writer of stories heard in childhood, of the early experiences with literature. The importance of literature in the elementary curriculum should thus be clear.

II. A. The Training of the Elementary Teacher of Literature

William Anderson

In describing, then, how to train a teacher of literature, certain needs must be recognized. First, and most important, a teacher of literature must know how to discover the meaning of literature. This means that the teacher needs an effective critical method for interpreting, or uncovering the deeper meanings, in literature. Every teacher needs to be able to choose for himself works of literature which are relevant to the classroom situations in which he finds himself. To be limited to only those works of literature placed in his hands by traditional curriculum guides is to be denied creativity in the experiences of the study of literature. The teachers of literature must be able to "create their own curricula."[1]

It should also be evident that the teacher who has not yet discovered the structures of literature for himself will not be particularly helpful to the students in their discoveries. The schooling of a teacher of literature, by inculcating an awareness of the forces of literature in a vital way, will prepare for the later ability of that teacher to create an atmosphere for children likewise to perceive the significance of a moment which contains "a grace beyond the reach of art."

How do we develop a critical sense in a prospective teacher? This question quite obviously defies a sure answer. But the way in which one might hope to reach that objective is to expose the future teacher to great works of all genres, and in addition to give him much practice and help in the actual business of interpreting, or explicating, literature. A further step which might be fruitful is the continued exploration of how the same rules or perceptions work in literature often thought only for the young as in adult literature. That is to say, analysis of plot character, imagery, and diction are as appropriate and necessary for Charlotte's Web as for Hamlet; moral necessities enter into the understanding of The Wind in the Willows just as much as in discussing Measure for Measure. The literary artist, whether writing with children in mind, or for an adult audience, or perhaps even for an adult-child audience, still works within the confines of literary structures and forms. He may use old images in new ways, or invent new forms, but he will, as an artist, be basically finding an image for his experience, he will be attempting to give his feelings a "local habitation."

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[1] Dixon, John, Growth Through English, NATE, 1967.

The study of children's books can be especially relevant when explored in connection with adult literature. Children's books are, of course, but a part of children's literature. But the shock of awareness that Bartholomew Cubbins' hats are symbolic of a charisma like that of Perceval in the medieval romance is equally as valid as the cognition that Jesus in Paradise Lost follows the same epic code of honor as Odysseus.

Thus, in proposing what might be called for in the training of a teacher of literature, we would expect that the student should know, from a study of the text of the works themselves:

A) The Epic Tradition: Classical (Iliad, Odyssey, Aeneid)
English (Paradise Lost)
Modern (Joyce's Ulysses)
and in children's versions.

B) Poetry: The emphasis should be on the development of a critical method of interpretation which would make the teacher able to explore and discover poetry with the children.

C) Folktales and Fairytales: A knowledge of these forms is particularly desirable because here is the real bridge between "children's literature" and "adult literature."

D) Fable: The fable, from Aesop to La Fontaine, is probably one of the earliest forms the child will encounter. The teacher, clearly, must be thoroughly cognizant of the variations of fable and the traditional conventions of the form.

E) Myth: Because myth-making is central in the history of literature, the elementary teacher should have actual experience not only with Western mythology (Greek, American Indian, etc.) but with exotic myths as well.

F) Allegory and Romances: The literary traditions of the Middle Ages find themselves again and again the favorites of children. A special knowledge of the conventions of these works is often essential to their interpretation.

G) **Prose Fiction:** The history and conventions of this genre are of especial importance in the understanding of stories for children.

All of these forms live as literature and should be read as literature. The focus of the study of these works is to instill in the elementary teacher:

A. A sense of the family of literature.
B. A vital knowledge of the forms of literature.
C. A working critical sense.

Perhaps the timing for this course (or courses) should be before an intensive study of books for children. When the student turns to the study of the books available for the child, he should have a good critical sense already developed so that he can study his subject with the same awareness as he studied the Epic and other forms,

No course in the literary training of an elementary teacher should be taught from a purely historical or bibliographical stance. The training in literature must always strive to develop both a first-hand knowledge of literature and a creative sense of interpretation and interest in exploring other works.

Patrick Groff

II.B.

THE NON-STRUCTURAL APPROACH TO CHILDREN'S LITERATURE

It is proposed that an understanding of a non-structural approach to the teaching of literature in the elementary school be a promary objective in the college course in children's literature. The following remarks are an attempt to define and describe this approach. This statement to follow implies that the scope and sequence of the college course and its specific activ--ities all be selected so as to develop for the college student the knowledge of and attitudes toward literature and children that will prepare him to conduct this non-structured approach in the elementary school.

Definition of the Approach:

The non-structural approach to children's literature denies that there is, or should be, a standard, absolute or pre-arranged curriculum in children's literature. And as distinct from the structural approach in isolated subjects such as mathematics or science the non-structural approach in children's literature says literature for children should not be split off from the other language curriculum in the school. No definition of an external curriculum into which teachers and pupils must fit is required in the non-structural approach. Nor does it try to set up a rational sequence of literature. It is felt, for example, that agreement as to what this sequence, it is said, runs the risk of confinement to the use of only that literature that seems to add to, or that becomes one of a series of additions to some explicit and controllable body of knowledge about literature that all pupils should gain. The non-structural approach expressly rejects this idea in favor of the notion of a curriculum governed instead by the experiences of the pupil. It is argued that when the teaching about rules, principles, and forms is begun too soon children inevitably are asked to verbalize and conceptualize "before they have enough working experience to give them an 'internalized' understanding." (Herbert Muller, The Uses of English; Holt, Rinehart and Winston, 1967.) It is proposed that this curriculum take the form of the teacher making available a variety of enjoyable literature experiences for the child.

Areas of Experience:

These areas of enjoyable experience in literature the child will be led to find correspond to areas of experience he sees as important. These child's areas of experience could be, for example:

1. having friends
2. doing things you are told not to do.
3. helping or protecting your friends.
4. finding something that is lost or hidden.

5. being scared and resisting this feeling.
6. knowing something others don't.
7. tricking someone.
8. deciding on what you want to do.
9. going away from home for adventure.
10. having something special that allows you to do things others can't.
11. fighting those you don't like.
12. straightening out problems.
13. helping people in trouble.
14. escaping from someone who is after you.
15. proving you are strong or smart.
16. having people know you are good.
17. getting a reward, etc.

As John Dixon says to this point in Growth Through English, (NATE, 1967), "Just as we take up an overall meaning from a play by internalizing each of the characters and feeling the sum of their relationships, so in class the individual takes up from the discussion of experience what will make sense of his own world."

Then, if curriculum guides are used in the non-structural approach to children's literature they primarily have the effect of giving the teacher a reminder of what he might be looking for in pupil's discoveries in literature experiences. The curriculum guide represents, accordingly, the teacher's hopes of what pupils will discover in the discussions of their experiences in literature. These are the things the teacher keeps in mind as he provides pupils the opportunities to discover. This reflects the idea that the curriculum is not a package of information or knowledge, carefully arranged to be dispensed to the child. Thus, the curriculum guides in the non-structured approach are not, as some think guides should be (see Raymond English, Reason and Change in Elementary Education, Tri-University Project, University of Nebraska, 1968.) a directive for "hard work, discipline, and challenges that enable youngsters to taste failure." (As if arranging for failure situations in the elementary school is in any way difficult.) The curriculum is not conceived, as Mr. English would have it, as "A chart for the classroom wall -- a chart on which both student and teachers can perceive at a glance the major concepts developed in previous grades and the topical material used to illustrate the concepts at any given point between kindergarten and sixth grade."

This proposal will not work for literature for several reasons, the proponents of the non-structural approach insist. First, the proposal begs the question of what is a concept in literature, what are its characteristics and levels of difficulity. This proposal suggests, for example, that a single study of the "Plains Indians" would suffice in the elementary school social studies since the "concepts about them should be developed all at one time after which the childs' attention is directed on to a development of "concepts" about other things. An example will suffice to illustrate why this will not work in literature, (if in fact it would work for the "Plains Indians.")

An Anonymous poem goes:

m Magnolia, Philomel,
Whose candid flowers
Clasp each a ravished tongue
In blunt, still hands,
Who made you speechless,
Gestureless?

The simplest surface meaning of this poem a child should say was: The white magnolia blossom ("blunt" and heavy) is shaped so that it appears to have a "tongue". Why it does neither speak, however, or otherwise communicate is probable. The visual appearance of a real magnolia is thus seen. (A picture could be shown or drawn.) Thus the poem can be read for this "surface" objective. The child might from this experience be led to visualize other features of nature that appear to have possibilities of speech but do not speak. He may wish, further, to write about his personal experiences, as did our anonymous poet.

But this is not the deeper or symbolic meaning of the poem, of course. And in due time the teacher may want to come back with the poem to deal with the deeper anologies it presents. If children learn the story of Tereus' barbarous revishment of Philomel, and how he cut out her tongue to she would not tell of his misdeed, (a story they could relish) the poem's unnatural looking flower can now be compared to this unnatural deed. Its visual appearance takes on added significance: the streaked pistil of the flower becomes Philomel's bleeding tongue; the beautiful tree and the beautiful girl are stilled, they must communicate in other than open (candid) ways. Is not Philomel's changed conditions something different from the tree, nevertheless? Its heavy limbs move seldom; she can gesture to good effect with hers (she conveyed the tale of her assault by weaving it on a web). Has not nature in a way deliberately mutilated the magnolia to a different degree than was Philomel?

Finally, how all the surface and symbolism of this poem affects the child might be discovered. He may be moved. He may be bored. Which it will be and to what extent is completely unpredictable, of course. So, one cannot in literature, perceive from a chart "at a glance the major concepts developed." Mr. English has simply gotten it wrong. What is the "firm, logical, cumulative structure of 'information,' understandings skills (methods)." he speaks of. That is in our anonymous poem? Poems simply are not firm, logical, and cumulative structures.

Second, Mr. English's proposal seems, to ignore the relevancy of literature in our life. While nowhere in the objectives of the non-structural approach is there his goal of education to preserve a free society, it might be assumed that literature does contribute indirectly to this nobel ideal, as the objectives it does forward would imply. But nowhere does literature have to face the grim, the tough, the severe disciplines it takes to be Mr. English's surgeon, physicist, or automobile mechanic, or short-order cook. If it takes the "chart on the wall" to make sure that all of the necessary prerequisites for these jobs are covered in the elementary school (I don't admit it does), this emphasis on job-preparation should be kept distinct from the emphases of literature. Literature, as the objectives of the non-structured approach demonstrate, is not job-preparation or even information dissemination. Its objectives for the child are, as we readily see, for him to realize how literature is as (opposed to simply what it is), to believe that it is personally congenial, relevant, and significant (it's fun), and that consequently he can read it and knows where to get what he wants to read.

Third, the proposal of Mr. English supposes a standard behavior pattern during the learning process of each year of school. (How else could one be sure that a uniform number of concepts in a grade were developed?) Such a supposition is as unlikely in literature (and elsewhere) as it is undesirable. At any given grade level in the elementary school our anonymous poem would be perceived differently from child to child. Moreover, the range of these differences would increase geometrically as the years of schooling advanced. Mr. English's chart of what was "developed in previous grades" fails to consider the fact that the range of ascertainable (testable) achievement between the better and the weaker students in a single grade level is significantly greater than the range between the average achievement of two successive grade levels, say grades three and four. Thus, to assume because some concept is on "the chart" (that is, has been "taught") that it has also been "developed" by all the students at the grade level is without foundation. Thus, there would be little "insult to the intelligence" of many pupils if their sixth grade teacher "goes over the material covered" by a teacher at a previous grade level. For example, would not a revisitation to our anonymous poem by a sixth grade teacher likely result in some useful learning not possible when the poem was read in earlier grades?

On the other hand, a reduction of the notion of standard expectations to a literature curriculum offerings is most possible with the non-structural approach, since the approach assumes that the life experience of a child will be the "chart" to which he refers during his experience with literature. The prearranged curriculum with its clearly-stated list of expected behaviors a child should exhibit runs the risk creating for the teacher a sense of misgiving or failure when such pre-determined behavior does not emerge. The teacher's instinctive reaction is to assume he has not "pushed" the pupils diligently enough. Consequently, he increasingly resorts to direct or deductive methods of "implanting" whatever it is that will resutl in the desired behavior. The pupils begin the develop the unfortunate strategies (as described by John Holt) outlined elsewhere in this paper.

The non-structured approach insists to the contrary, that a listing of behavior toward literature can only be given in the most general terms, and never as grade-level expectancies. While it assumes that the objectives of the approach are constantly in the teacher's mind, it also advises the teacher to be patient about the rate of development of the objectives of the approach. This need for tentativeness is supported by John Dixon (Growth Through English, NATE, 1967): "As teachers we should remember how long it takes even to respond to poems of our own choice, how often we are quite naturally numb to parts or wholes as we encounter literature." "When should the teacher try especially hard to sit back, relax, and shut up, to expose fragments, elicit fragments, pass on,,be superficial?" he asks. When, as in our anonymous poem, the child responds in ways that time alone will change. For, as Dixon continues, "a toleration of the selective or superficial response may really be a way in recognizing the response implicit in an emphasis that looks odd, or hostile, is an important action of the teacher's sensibility." (emphasis mine) "Remember how often young children will ask for the same story again and again; cannot our teaching build on and add to the same story of such experience?"

Secondary Objectives:

The reason for literature in the non-structural approach is not then primarily:

1. to subordinate literature to some useful purpose in school such as to teach reading skills or social studies; nor
2. to develop understanding of characterization, diction,' tone, theme, point of view, style, or structure; nor
3. to develop understanding of the genres of literature, the folktale, fable, myth epic, fantasy, romance, etc. As James Miller points out in New Directions in Elementary English (NCTE, 1967.):

> Can those of us devoting our lives to the teaching of literature really believe that it is somehow vital for children, or even adults, to have an analytical understanding of character in the short story or of tone in a poem? Or can we believe that the study of the formal elements of the parable or fable is somehow central to human experience? Or that the understanding of such genres as comedy and romance

will result in the kind of expanded awareness vital to educational growth? I think most people who are committed to literature as a way of life would find serious deficiencies in the assumptions that seem to lie behind these curricula sequences; nor

4. to move through generic plots, the romantic, comic, tragic and ironic; nor

5. to make minature critics of children. The non-structural approach denies the idea that "the student of literature is not going to learn his discipline by imitating the act of the poet. He must become a critic." (Roy Pearce, in New Directions in Elementary English, NCTE, 1967). It holds quite the reverse to be true. For example, writing poetry is a useful way for the child to learn the conventions of this art. The childs' critical nature is learned this way and not by following predesigned forms.

Primary Objectives

The primary reasons for literature in the elementary school in the non-structured approach are to have the pupil:

1. see the relationship of his life as it is actually enacted and life as it is represented for literature. The probability for this seems to be that we always long for more lives than the one we have. Literature can provide this new "life." The teacher will begin with the child's exclamation, "That's me!" in the literature. The reference to life confirms the affective experience of the literature. The reality that the child experiences in the literature will depend, of course, on the child's experience with reality outside the literature.

2. make his own decision and interpretations about literature, to trust his own responses. As Herbert Muller reports in The Uses of English, "To have children, for whatever reason, take over from their teachers the analysis of a work of literature which their teachers in turn have taken over from the critics or from their English professors -- this is not a short cut to literary sophistication; it is a short circuit that fuses the whole system." Such coercive methods and rigidly set curricula often scare and confuse children so badly about literature that they shatter their confidence that they can make sense out of it (John Holt, How Children Fail, Pitman, 1964). Attempts to transplant adult models of literature into children's heads cannot but fail. All the child learns here are words or slogans usually memorized for tests.

Instead, the child would react as the girl in Paul Engle's poem:

Books were the actual world she touched and knew,
Where trolls were real and friendly goblins hid
Under the bed, and green dragons blew
Smoke from their mouths and talked the way she did.
Wolves between the covers of a book
Wandered all day then safe familiar land.
Brown squirrels come down from colored trees and took
Imaginary acorns from her hand.
She became those books. She was the girl
Locked in the high tower, in the Gray Scotch highlands.
She was the fisher's wife with a crown of pearl.
And when they told her of the ship-wrecked man
Named Crusoe, she became herself the island,
The beach, the footprint where the stranger ran.

3. realize that being a spectator in literature is much the same as being a spectator of life, in general, or of films, television, or spoken narrative, specifically. The child learns to accept or reject emotional values in the narrative of literature as he does in other narrative. Thus his imagination as a spectator become educated.

4. gain an understanding of the literal meanings in literature, why the choice and arrangement of words was made, and its modes of expression, structures, and conventions. In behavioristic terms this means to have the child react to literature, to remark about its forms, to interpret its parts and evaluate its importance. This comes from the talk about experience that the reading of the literature engenders. But as John Dixon describes it (Growth Through English), "only in a classroom where talk explores experience is literature drawn into the dialogue -- otherwise it has no place. The demand for interpretation . . . arises in the course of such talk: otherwise it is a dead hand." In a non-structured approach this demand will arise naturally. The danger that explication will become an end in itself is thus avoided. The pupil will move from the personal and literal level of a piece of literature to its literary level but this will take place inductively, not through definition but through experience with the piece. In this way the child recognizes the value of the critical approach to literatureas he sees this approach functioning.

5. experience the oral tradition of literature. To do this the teacher will do much reading aloud of children's literature. From the early grades of school onward he will steep the pupils in authentic folklore, fairy tales, drama, myth, fable (this will act to reduce the taboos now imposed on children's literature), and particularly with literature in the generic plots of the romantic and the comic. Attempts will be made at this level to discover the conventions or

structures of these genres, not for the purpose of discovering this for itself, but to aid in the accomplishment of the other goals of the approach. Since there will not likely be multiple copies of the same text available for use in the non-structured approach this reading aloud by the teacher will continue long after the pupils have learned to read. As well, the teacher often will find it necessary to duplicate materials for choral readings, for example.

6. realize that literature is closely related to the other aspects of the English curriculum. For example, the writings of the pupils themselves can act as the literature whenever these writings show a shrewdness of observation of details, fidelity to the writer's experience, and a truthfulness that comes from his interest and personal involvement. Having written a story or poem the child can be given the opportunity to see how an adult author handled the same topic. The choice in literature is important here. If the child is to write imaginatively about the mysteries, wonders, even terrors of his inner life he must have literature that represents these areas of his experience. Literature is seen for this purpose as a key way of representing experience, and furthermore for reconstructing it, for giving it shape. In the non-structured approach to children's literature the pupil will also realize the close relationship of drama and literature. The pupils become both writers and actors in drama. In the first instance what they have done can be compared with the works of others. And in the creative acting-out of stories the child-actor also gives his interpretation to the material. This interpretation reflects the non-literary reality he has experienced.

7. widen the scope of his imagination. In the non-structured approach the rich world of literature can be responded to by the pupil as personally additive to his real experience. Literature handled this way teaches the child both to think and to imagine. It becomes one of the important experiences the child will have to expand his imagination. If literature represents experiences it expands that experience by improvising upon its representation by doing unpredictable things. The child, James Britton recalls, "who delights to think that all the earth might be paper and all the sea might be ink" will also de delighted fo find literature makes similar improvisations about actuality. In this way the non-structured approach capitalized on the experiences in creative thinking or play activities the child brings to school. By respecting his responses to literature as being worthwhile it attends to, encourages, and reinforces this pre-school imagination. "The simple point," as Northrup Frye says, "Is that literature belongs to the world man constructs, not to

the world he sees"; and "in the imagination anything goes that can be imagined, and the limit of the imagination is a totally human world." (Educated Imagination, Indiana University, 1967).

8. experience the pleasure aspects of reading and develop attitudes toward reading that enable him to enjoy having been taught to read. This means the child must receive from reading literature some gratification of his psychological needs. This point of view of the non-structured approach is expressed by Morton Shaevitz (Hooked on Books, Berkely, 1966):

> But is it not the function of an educational system to introduce the child . . . to the best literature that is available? Is the system not charged with the obligation to make certain that what the student reads is good for him and has the secondary value of instilling in him a subjective appreciation of fine writing? The answer to this must be NO! if quality is taught at the price of assuring that the student will always regard reading as an activity which is performed at someone else's direction, and that this same student will habitually separate the activity of reading from the world in which he finds pleasure and enjoyment.

or as Edward Rosenheim says (A Critical Approach to Children's Literature, University of Chicago, 1967):

> today's critic recognizes that the greatest power of imaginative literature, in its various kinds, is to yield particular satisfactions -- that is, unabashedly to assert that such literature is primarily read for pleasure. Yet, I have dismal evidence that in classrooms -- and even in recent printed curricular materials -- the child's reading of a lyric poem or fantasy or even a comic short story is immediately followed by some such initial question as, 'What does the work teach us?'

Trade Books versus Basal Readers

In light of the widespread negative criticism of them, the non-structural approach to children's literature could be expected to be critical of the use of so-called basal readers (reading textbooks) that now replace trade books of children's literature in the elementary school It sees the basal reader as contributing to a dishonest and distorted picture of the world that the school often presents to the child. Too, the notion that the basal reader contains essential knowledge that it is the duty of the schools to teach is seen as an absurd and harmful idea that restricts the use of children's literature in schools. Children are seen to be bored with the basal reader since it often confronts the child with what he sees as senseless, ambiguous, and contradictory to his life experience. This seems not only true with the content of the readers but with the language they use. The spoken varieties of English children use, in their wide-ranging voaabularies and syntax, seem to bear little resemblance to the flat and mechanical discourse of the basal reader. In addition, the child is required to participate in the basal reader in endless busy work that he feels contains little or no meaning for him or that has little relationship to the model of reality he carries in his head. In the face of this children create strategies to deal with the basal reader that John Holt (Why Children Fail) describes as consistently self-centered, self-protective, and aimed above all else at avoiding trouble, embarrassment, punishment, disapproval or loss of status.

The contrast of the basal reader approach with the non-structural approach to literature is striking indeed. As Jules Henry describes it (Claremont Reading Conference, 1961), "Since it is impossible for either the writer of such material [basal reader] of the teacher to have any feeling for it, the writer and the classroom teacher must inevitably communicate to the children their own sense of alienation from the very culture into which the stories are supposed to induct the child. It is education with averted eyes, while looking the other way." The difficulty of having children relate their areas of life experience to such material are pointed out as well by Martin Mayer (The Schools, Harper, 1961). He calls basal readers "stupid and dull; despite all the grandiloquent claims to the contrary, they are regarded everywhere simply as 'books for learning to read,' not as books that anybody who already knows how to read might be interested in looking at. They are written on the flattest and deadest imaginable style, and the conversations in them are embarrassingly unlike the speech of children or adults."

Equally distressing are the probabilities of what the "anthology of literature" would be like in the elementary schools. If Bergen Evans' analysis of what anthologies are like in high schools (Claremont Reading Conference, 1962) foreshadows their likely appearance in elementary schools, we would have "(1) a lack of provision for writing in connection with the reading of the selections, and (2) the use of study questions and the recommendation of 'activities' that falsify or misuse the literature." "While de-emphasizing and even belittling man's literary heritage and thus defeating the humane purpose of literary study, the topically arranged anthologies probalby fail even in their professed socializing purpose."

Above all else, of course, the basal reader is rejected in favor of trade books by the proponents of the non-structured approach because the reader does not allow the child a hand in choosing what he will read. The self-selection of books to read by the pupil and the reading of such books for individual purposes is necessarily a part of the non-structured approach. This does not say the teacher is indifferent to the quality of the trade books that he attempts to make available for the child. In keeping with an objective of the non-structural approach the teacher consciously selects books in the different genres. He furthermore conditions his free-choice in this matter by referring to help from bibliographic sources such as Mary Eakin, Good Books for Children (University of Chicago, 1966), Children's Catalog, the basic book lists of the American Library Association, and some textbooks in children's literature, especially those by May Hill Arbuthnot, Children and Books (Scott, Foresman, Third Edition) and Charlotte Huck and Doris Kuhn, Children's Literature in the Elementary School (Holt, Rinehart and Winston, 1968). These publications all contain carefully selected lists of books in the different genres.

Scope and Sequence

The scope of the non-structured approach does not appear different in extent to that of most structured approaches. That is, the conceivable objectives of developing understanding about literature, favorable attitudes toward it, and actual use of it hopefully would emerge in either approach. The eventual goals of a pre-determined curriculum for children's literature and in the non-structured approach might look alike. Neither could it be said that the non-structured approach would be disinterested in sequence or continuity of literary experiences. The point of departure of the non-structured approach from formally arranged approaches is that it does not derive its sequential curriculum from the any set of principles of the structure in the literature. Essentially, this is not done because of any arbitrary dismissal of such a seemingly useful ordering. It is largely, instead, because there is no precise way to decide this matter on logical or empirical grounds (empirical research on the matter is non-existant). A map or model to help bring together social and cultural variables, psychological and behavioral variables and literature sounds intriguing, and is perhaps theoretically possible. How literature fits with experience and how literature organizes experience might be shown to have continuities as the child matures. So far, this extremely complex model has not been worked out, however. And in working it out great care would have to be taken to make sure the traditional emphasis on cognitive growth in literature experience. There is some reason to believe it is all too complicated a matter ever to submit to a resolution in the form of a model. Therefore to state, for example, that all children shou . read or have read at a certain time certain books because they represent certain features (about 2500 titles are published in the U. S. each year; about the same number can be obtained annually from British publishers), involves a level of decision-making impossible to attain. To defend logically one's choice of certain "good" books against certain others equally available appears to compelling difficult as to defy any rationale.

Instead, the non-structured approach assumes, as John Dixon expresses it, (Growth Through English) "a developmental pattern whose origin and momentum come from outside the school situation and which is intimately bound up with the individual's whole intellectual, emotional, social and spiritual growth." This means that the most effective guides the teacher can use for selecting literature for children are their individual and group life experiences, especially those out-of-school. The personal experience the child is aware of becomes the guide for the kinds of activities with literature he will be offered. It asks,as does Rosenheim not "What will the reader learn about?" in this book, but "what kind of experience is he invited to undergo." Therefore "No topic is intrinsically more 'worthwhile' than another; no topic is either a guarantee of or a bar to, the sort of satisfactions I have mentioned . . ."

In choosing the specific pieces of literature to use with young children there are, however, some broad perspectives one can consult. In terms of fictions, Paul Olson comments (Growth Through English) that children begin with the capacity to conceive characters in flat terms." They like "folk literature in which the family is the central group in which the characters are flat and melodramatic in which nature has a mythic force." We know, from Piaget, too, that the beginner displays certain cognitive structures. Hs is egocentric and cannot separate reality from self. This "preoperational child (1) deomonstrates his inability to take the role of others, to see his viewpoint as one of many possible. He appears to make little effort to adopt his speech to the needs of others; (2) feels neither the compunction to justify his reasonings or to look for contradictions to his logic; (3) is confined to the surface of the phenomena he tries to think about; (4) thinks but cannot think about his own thinking; (5) focuses impressionistically and sporatically. He does not link a whole set of successive conditions into an integrated totality; (6) exhibits congative organization tends to dislocate itself in accomodating to new situations; (7) thinks in veryconcrete ways, e.g., things are as they appear to be; (8) cannot keep premises unaltered during a reasoning sequence. He cannot return to an initial premise. His factual correctness is no guarantee that logic was used. He tends simple to juxtapose cause and effect; (9) endows physical objects with life, consciousness, etc; (10) believes objects and events in the world were made by men for specific anthropocentric purposes; (11) has primitive concepts of morality and justice; (12) copes immaturely with time, cauuality, space, measurement, number, quantity, movement and velocity; and (13) does not distinguish plan and reality as different cognitive realms with different ground rules.

We see, then, that the child tends to concentrate on the small, the discrete, the familiar, the immediate, and the present. What is coming next, the unknown, the past, the potentiality of existence (rather than actual experience) all are poorly developed. The young child tends to project to remote figures (dragons, kittens) before he projects himself as the characters in literature.

The sense of humor of this young child is described by Katharine Kappas (A Critical Approach to Children's Literature, University of Chicago, 1967). His "humor revolves around slapstick, his own motor activity, (physical posturing) and the response to a simple social smile. There is evidence of the enjoyment of a difiance of parents through situations known to be unacceptable to them. Simple surprise is a great delight, but the humor of irony . . . does not achieve its full effect on this child (who will only note the element of surprise). His verbal humor is limited to simple word lplay and riddles." He "has no real capacity for sympathetic humor toward himself or others . . . beyond a play situation such as "aren't I naughty." "He also responds to anything strange or unusual including misery and despair, thinking them funny or amusing," Kappas notes books that correspond to these characteristics.

These are some of the ways the young child thinks and feels about life's activities and consequently are the ways he can think and feel about literature. The evidence on the matter, while less than needed to draw sure conclusions, suggests the distance of the young child cognitively and affectively, from his teacher is great in many instances. The evidence also does give some help for determining the starting point of instruction in children's literature, if one assumes the teacher will begin where the child is. The direction the changes in cognition and feeling must take before the child is able to understand literature at the mature level, and so appreciate its importance, seems apparent.

An immediate thought is whether the process of changing the young child's cognitive and affective structures to more closely resemble those of the adult can be accelerated. A lack of empirical research evidence prevents one from giving a definitive answer to this question. The available evidence suggests that the child who lives in a richly developed, intellectually challenging environment seems to change his immature cognitive and affective structures more quickly than does a chlld from an environment that is culturally underdeveloped. This suggests, in turn, that experience with literature, because of its nature, can act as a stimulant to cognitive and affective development. To this point Rosenheim believes that "if we don't fatuously accept children's literature as primarily a safe, sane, antiseptic device for the preservation of childishness, its most fundamental appeals are the appeals of all effective literature -- it exploits our urge toward novelty as it exploits, too, our insistence on a human activity that is an analgam of glory squalor, certainity and anxiety, nobility and baseness, or, for that matter 'good buys' and indubitable bad ones. And this belief, it seems to me moves to close the gap between adults' values and children's reading." Jacquelyn Sanders (*A Critical Approach to Children's Literature*, University of Chicago, 1967) agrees: "When dealing with children there is a very dangerous tendency to over simplify and avoid areas that are unpleasant or difficult. This often derives from too much emphasis on their [children's] smallness and lack of ability, and not enough on their growth and acquiring ability. This tendency can negate the very essence of the value of literature to children, for it can lead to an omission of those things that are of the greatest importance." Mature aspects in the theme and content of books have for some time been held to be taboo for the child (not we note in the early, oral tradition of literature). This must be changed if literature will best serve its function as a stimulator of cogntiive and affective change. As Sanders notes, common sense rules seem applicable to some degree,"The extent to which a particular piece of writing evokes anxiety has to be related not only to its psychological implications but also to the craft of the writer. For the well-being of the child, the danger lies in depicting a situation with either much more or much less aneiety related to it than is actually reasonable." Again, "Reading about violence might well permit one to keep his violence in check; however, the statement of a problem without any resolution carries with it the danger of intensifying it by appearing to present it as a desirable model for behavior."

To summarize, in the non-structural approach the development of the child becomes the working guide for the establishment of sequence of continuity in children's literarure. This means a piece of literature is chosen at any given point in the program where it is felt by the teacher it will order, extend,and enrich, and above all approach the experience of the child. Thus, the inner life of the child holds precedence over the inner life of the body of books for children in how these books will be used. Because of the nature of literature and its relationships to human needs it is legitmate to talk then of teaching the whole child with literature rather than teaching a "subject" of literature to children. Parenthetically, one can say confidently that there are no "standardized tests" of children's literature nor, thankfully, is there any great demand emerging for these rather crippling hinderences to the goals of the non-structured approach.

Without question the problem of exactly what a child is capable of dealing with in children's literature at a precise time in his development remains an open subject. The non-structural approach is adamently oppoeed to one practice, however. That is, that literature in the third grade be taught for the sake of the fourth, that in the fourth for the sake of the fifth, and so on. It insists instead that the teacher guard both against underrating and overrating childrens' abilities, and that this can only be accomplished through a flexible, non-graded approach with children's literature that plainly tries things out with children and then makes the necessary adjustments this experimental procedure indicates. It realizes that the capable teacher will accomplish more, the mediocre teacher less, this has ever been the case. The exception is that the pupils will not be prightened by being pushed too hard or fast in the non-directive approach, or be bored by being kept at some supposedly proper place that has been predetermined.

Taboos Threaten the Non-Structural Approach

As noted, it is probable that the unnecessary taboos that society places upon childhood and upon children's literature will continue to act as deterrents to the goals of the non-structural approach. "To put it bluntly," says Jesse Gordon (Michigan Quarterly Review, January, 1967) "at best the stuff today either tries to lie to children about their concerns, becoming a literature of escape and denial, or at worst, it wastes their time with situation comedy." Or as Gore Vidal sees it, (New York Review of Books, December 3, 1964), "Apparently, the librarians who dominate the 'juvenile market' tend to be brisk tweedy ladies whose interests are mechanical rather than imaginative. Never so happy as when changing a fan belt, they quite naturally want to communicate their joy in practical matters to the young. The result has been a depressing literature of how-to-do things while works of invention are sternly rejected as not 'practical' or 'useful'." One can only wish that society will let writers like Emily Neville (A Critical Approach to Children's Literature) carry out their deep felt reasons for writing: "If I have any mission as an author, it is to show the reader, not how great a hero he could become, because I don't think most people are going to become heroes, but simply how hard it is to be a plain decent human being. The writer, and the reader, of children's books does indeed need a sense of values, whether the background of the story is social or mainly personal. The values that I write ab ut will not lead to greater heroics; only I hope, to fuller humanity."

Hopefully, the tide of change is flowing against prudery and excessive protectionism in children's literature. A way of revolt against these debilitating procedures may be won. "For librarians working with teenagers, the war may be said to have begun in 1951 with Catcher in the Rye," says Dorothy Broderick (Library Journal, May 15, 1966). "For librarians working with children, open warfare did not break out until Harriet The Spy arrived on the scene, though skirmishes have occured for some time. With the more recent publication of The Long Secret and Dorp Dead, the children's field can be said to be building its own little cache of provocative books." Other critics support the notion of re-opening the field of children's books to reality. Elizabeth Janeway says (New York Times Book Review, November 1, 1964),""Consciously the disappearance of villans is owning to a generous, if misguided impulse. It's an attempt to suppress prejudice by pretending that it doesn't exist. But things don't work that way." "The trouble is that Happy People with Happy Problems make dull reading for children as well as adults." Some teachers might decry the use of our myth of Tereus and Philomel because it involves rape and physical cruelty. But whether some teachers like it or not the story lives today in many analogous ways. For example, see the recent death of Martin Luther King. He was the symbol of a "raped" people, whose "tongue" was stilled by the violence of symbolic rapist, and yet, as with Philomel, was able to complete a gesture, as did Philomel in weaving her web, that will be more dynamic and permanent than his voice ever could be. He is now, as Philomel became, the nightingale of his cause, the bearer of celestial messages and supernatural aid to his people, the symbol of spiritual processes and relationships.

It's fatal, most teachers agree, to talk down to children s since they they are curious about real life and its problems. "What I want from the librarians of the world" says Broderick, "is the guts to provide a book collection that allows children and young people to make their own decisions I believe that children are capable of far more mature thinking than we give them credit for." Even the decision, says Epstein (Commentary, February, 1963) "that organized society is hostile to growth and freedom and defeats the individual as, in literature of an earlier epoch, nature used to do." "In those works which have become great children's literature, the heroes, unlike the protagonists of much modern fiction, manage to survive the environment and even, in such cases as Robinson Crusoe and Doyle's Professor Challenger, to succeed in transforming it." "For until recently the typical literary hero was himself, so to speak, a child growing up and testing his mettle against the world." Then says Epstein, "it is absurd to suppose that the 'reading needs' of a child who is able to read by himself are, in principle, different from those of an adult."

These waves of discontent are obviously real. If we are to challenge McLuhan's contention that books are surely becoming fossils of culture the selection of books for children must be more open. Children are exposed today to the visual processes of everything from birth to violent death via television. How can children's books compete unless they, too, represent life as is? But when, for example, Norman Mailer is invited to read his work (including the four-letter words) to the Sophomore Literary Festival at presumably staid Notre Dame, (Saturday Review, May 4, 1968) some change in the direction of reducing the taboos in literature for the young may very well be underway.

Readability of Books

Another critical matter of concern in the non-structural approach as the problem of readability, or children's reading abilities. Quite obviously before children have learned to read well enough to handle many good books (this can be the third or fourth grade for many children) the teacher must assume the burden of reading aloud to children the pieces of literature selected to meet the objectives of the non-structural approach. As soon as possible, however, the teacher will involve the pupils in the process of self-selection. Here individual pupils choose from books provided by the teacher the ones they personally want to read. No pressure is put on any pupil to read books he finds uncomfortably difficult. Since no grade level requirements are imposed on the matter, books can be adjusted to children rather than the other way around. The teacher sets up with the pupils certain ways of sharing or discussing their readings. These can be visual (graphic art), dramatic, written, and spoken. The discussion can deal with the surface structures or obvious maanings of the books initially, and then will proceed to the literary aspects of the reading (characterizations, plot structure or movements, the uses of language, conventions and inventions in literary content and style, and the recognition of aspects of the different genures involved).

The general method is inductive. That is, the child will be led to discover, as he realizes the relationship of the content of his reading to his own psychological and sociological existence, that certain literary generalizations can be deduced. From this point he can be led to realize that these generalizations are useful in discussing literature in general, that is, noting how a piece of literature fits into his total field of experience with literature. The objective of this growth in the power to abstract generalization about literature is, of course, not for itself, but is aimed at accomplishing the goals the non-structured approach, viz., to see the relationship of personal and literary life, to develop decision-making power about literature, to develop powers of selectivity in literature, to revisit the oral tradition of literature, to use the understanding of literature to reinforce other language skills, to develop the imagination, and to have fun or pleasure.

The problems of readability will require that the teacher include in the selection of books offered children those of as wide s range of reading difficulity as the reading abilities of the class exhibits. A common practice is to estimate for each child his reading level and to combine this with his present interests and experiences, plus other topics related to his interests and then decide on the books to offer him. This is a complicated process, obviously, and requires the assistance of a children's librarian.

The problems of readability are reduced when pupils are encouraged to read materials in which they are able to recognize elements of their own experience, either actual or vicarious. Thus, a child is said to be "interested" in a book. The dynamics of the attraction seem to originate in some life experience he holds as worthy of his further attention. It has been shown that children can read difficult material they find "interesting." As Sidney Schnayer discovered, (Some Relationships Between Reading Interests and Reading Comprehension. Ed. D. Dissertation University of California, 1967) "reading interests, as a factor of reading comprehension, may enable most students to read beyond their measured reading ability. This reinforces similar evidence regarding interest and reading ability found by the present writer a decade previously.'

Involved in this process of accomodation on the ciild's part to reading material are the purposes for which he is asked to read it. Instead of reading to answer questions such as "What is the book about?" or "Who are the characters?" or "Where did this story take place?" or "What did you learn from the book?" The child is encouraged to read to answer questions such as: (It can be seen a number of these questions depend on the affective response of the reader.)

1. What has happened in the story, that has happened to me? (a different set of questions could be set up for a poem) Is my life like the one in the book? How?

2. How did I feel when it happened to me?

3. How did I feel when I saw it happening in the book?

4. Have I known people like those in the book?

5. What funny thing in the book have I seen before?

6. What things that happened have I thought I would like happen to me?

7. What did a character do that I also could do?

8. What did a character do that I would not/ could not do?

9. What did a character do that I would like to do?

10. What did a character do that I am afraid to do?

11. How is this book more/less interesting than TV?

12. What kind of person would you have to be to like this book?

13. Why did this book make me feel good/bad/nothing?

14. How would I have changed this story?

15. Did the author like the characters in the book more than I did? Why?

16. What can I guess about the characters that is not told about them?

17. Why did I (did I not) feel I was right alongside a/some character (s) in the book?

18. Is there another book I have read like this one?

19. What was something in the book I couldn't understand?

20. If the author were telling the story aloud what would he look/act like? What would his audience be like?

21. What character in the book was like another? Which two were more different than alike?

22. What happened in the book that angered, disturbed or startled me?

23. Was the book happy or gloomy? Why?

24. Did the book move fast or slowly?

25. What was the author trying to do to me in the book?

26. What kind of experiences did the author need to have to write this book? What kind of life does he live?

27. What part of the book told what it was going to be all about?

28. Is the book trying to teach me a lesson?

29. Did I like the book?

a. Did it do what I think books should?
b. Was it exciting enough?
c. Did one event lead to another
d. Were interesting words used?
e. Was it better than most?
f. Was it different than most?
g. Did the author get done what he wanted?
h. Will other children like it?
i. Was it like my life?
j. Was it too much like everyday happenings?
k. Was it about things I know are important?
l. Was the author honest and sincere?
m. Did it tell things as they really are?
n. Did it teach me about something good?

After some questions such as these can be answered the teacher can proceed to help the child dixcover the literary nature of the book, and how literary aspects of the writing can influence one's decision as to what is felt about a piece of literature.

At this point the child is encouraged to read or reread to answer questions such as: (It can be seen that a number of these questions depend on the cognative, as over the affective, response of the reader.)

1. When some people like or don't like a book they say "It hits me hars." or "It towers over others." or"It's story carried me along." or "It made me sick." Can I use language something like this about my book?

2. Did any words or sentences the author used make me think of some other thing than what he was telling about?

3. Can I say something either good or bad about the book in one sentence?

4. If I helped someone get ready to read this book what would I say?

5. What can I say about how long the book is and how it is divided into parts?

6. Is the book easy to read? Why?

7. Did I find a/some sentence (s) in the book I thought were very original?

8. Did I notice whether the author used long or short sentences?

9. Did certain parts of the book have shorter sentences than other parts?

10. Can I find many unusual words that the author used?

11. Did anybody speak in a different way from what I do, or my parents do?

12. Was there a lot of exaggeration in the story?

13. Robert Frost wrote:

> Let us pretend the dew drops from the eaves
> Are you and I eavesdropping on their unrest

Langston Hughes wrote:

> Let the rain kiss you.
> Let the rain beat upon your head with silver liquid drops.
> Let the rain sing you a lullaby.

Did I find any writing like this in the book?

14. Did the author of my book make any pictures like Rachel Field does?

> Rain in the city!
> I love to see it fall
> Slantwise where the buildings coowd
> Red brick and all.

15. Did the author compare his characters with the famous people?

16. Crown equals king. Dove equals peace. Fox equals clever. Did the author ever use words this way?

17. Sometimes we say the opposite from what we mean -- a fat boy is called "Tiny." A new coat is called "just some old rag I found," We say of work done so quickly that it is sloppy, "I'll bet it took you all day todo that." Or mother says of your messy room, "If this isn't pretty!" Did the author use any ideas like these?

18. Did the aut or write the story as if he were your age? Did he write it as if he is a young man? An old man?

19. How did I learn what each character in the book was like? Where did the author:

a. tell what kind of person he/she was?

b. describe what he/she looked like?
c. make him/her do things?
d. have him/her talk?
e. show what he/she was thinking?
f. have other people talk to him/her?
g. have other people talk about him/her?
h. show how people react to him/her?
i. show how he/she react to other people?

20. Is the place in which this story happens like any place I know?

21. What kinds of actions were in the story? (See P. Groff, Structural Approach to Children's Literature included here for examples of these actions or movements and how they can be converted into questions.)

22. Sometimes animals in stories act like humans, but in regular ways: A rabbit is always fast, a fox is always clever a lion is always strong, and so on. Did this happen in my book?

23. Is there anything in my book like a myth, a fable, an epic, a folk tale, a comedy? (The elements in these generic classifications of literature will have to be discovered previously by children largely through readings by the teachers and group discussions.)

Success in using either the questions on the list that involve the effect of the book on the child;s sensibilities and/or those that involve his cognitive powers will require that the teacher ask these same questions of material he reads to the class. A very small number of different types of questions should be asked about any one piece of literature so that a single type of question can be treated intensively. In this way the stage will be set for individual children to begin the reading of books of their choice, asking themselves some of these questions, and "sharing" their reading with others in these terms. In this way the child chooses his own questions and finds his own answers with a minimum of teacher supervision. This is essentially different from the structured approach to literature where generally the literature to be read, the questions to be asked of it, and the answers that are judged proper or correct come from a source outside of the childs life experience -- and unhappily often outside that of the teacher. Such is often the case, unhappily in the teacher's guide in a standard textbook or a pre-arranged curriculum guide to children's literature. In brief, in the non-structured approach the teacher introduces questions in the affective realm first, and then in the cognitive domain. Preparation for individual work is given in group sessions. Reporting or sharing can be verbal or non-verbal. Children self-select from available material what they wish to read and read it at their own pace. Using or enjoying literature branches off subtly into learning about literature.

Dangers of the Non-Structured Approach

As with all open-ended processes the non-structural approach has inherent weaknesses which if not guarded against will work to delay the achievement of the objectives of this approach. Primarily, these are related to the extent to which the teacher takes an active or dominent role in the program of children's literature. Of course, he cannot forget his initial responsibility of guiding his pupils to good books that will constitute the content of the program. Therefore, in governing what is generally available for a pupil to read he exerts a profound influence upon the overall course of events in the literature program. It is that actively on his part, beyond this inescapable primary function of any teacher of literature to guide his pupils to good books, that is the question, however. How directly should he intervene in their reading of these books so as to set into force his influence about their thoughts and feelings toward the readings? Obviously, there is some need of the teacher to assert his more mature judgments of a child's needs for knowledge, particularly when this differs radically from what the child sees as his needs. Basically, this assertion is the prime function of guidance. The essential problem seems therefore to be one of emphasis or degree. One should not assume that the teacher in the non-structured approach is without a plan as to what he hopes to accomplish. He should be responsive to the need for the child (1) to engage himself with a piece of literature (to react to its forms, tastefulness, language, and validity), (2) to percieve the forms of its literary devices, syntax, and structure, its actions and characterizations, the relationships of its parts, and its literary classifications, (3) to interpret its parts, stylistic devices, setting, characterization, and its mimesis exhortation, or typology of reality (see Alan Purves, Elements of Writing About a Literary Work. NCTE, 1968), and (4) to evaluate its plausiblity, imagination, theme, and symbolic, and moral significance. All this presumably needs to be said if the conclusion is not to be drawn that the non-structured approach is formless and consists of just surrounding a child with walls of books of any nature and hoping he will read them. This, of course, is as unrepresentative of the non-structural approach as is the use of a fixed syllabus which would guide every movement of both teacher and pupil. The non-structural approach decries the obsolencence of both of these approaches -- the formless and the dictatorial.

Stages in the Sequence of the Non-Structured Approach

The non-structured approach assumes there is not one road for the accomplishment, of the four types of responses about literature given directly above as well as for the other objectives of the approach. As Muller (The Uses of English) says: "We can make out roughly stages in the child's development because of which we can all agree that he should begin with nursery rhymes and fairy tales before Hamlet, but there is no way of deciding just when it is best for him to read Hamlet or how much he should be expected to know and say about it." "I should finally say simply that there is not only no possibility but no need of positive, conclusive answers. For informed teachers experience can be a sufficient guide." "More depends upon the teacher in English than in other major subjects, expecially when it is argued that he should do more than teach a body of knowledge or mere techniques." It might be helpful, nonetheless, if we would divide the elementary school into three rough periods as thie pertains to teaching literature. These might be:

1. Pre-reading. The period before the child learns to read or during the time he reads painfully and slowly. This would extend as far as grades three or four for some children.

2. Initial-reading. The period in which the child has mastered reasonably well the word recognition skills and is beginning to read faster silently than he does orally. This is about the end of the third grade for the average pupil.

3. True independent-reading. The period in which a rapid advance in vocabulary takes place and the child reads voluminously -- perhaps more than ever again in his life. This begins at about the fourth grade for most pupils. During this period the great range of reading ability found in grades four, five, and six begins to emerge. It is not impossible to find here the range of reading ability will be almost twice that of the given grade level. That is, a fifth grade class will contain children with reading abilities at from the second to the tenth grade levels. The literature content that could be appropriate during these periods is:

Period I:

The teacher reads fairy tales, folk tales, fables, myths, picture books, (usually classified as "Easy" in collections employing a cataloging system), and poems of all kinds, The child learns to read, that is, learns how the coding system of sound to spelling works.

Period II:

The teacher reads myths, epics, and more difficult folktales, excerpts from high quality books, especially fantasy, and biography, and lyricl and narrative poetry. The child reads independently much of the same kind of material the teacher read in Period I, and the better beginning-to-read trade books.

Period III:

The teacher continues to read the types of material noted in Period II. The child reads through the entire range of genres and types of literature during this period. It is not unlikely he will find a favorite type -- animal books, fantasy, modern romantic realism, historical fiction, biographical fiction, etc. -- and read intensively there. This makes it especially important during this period that the teacher do much reading from the various genres: folktale, parable, fable, myth, picaresque comedy, allegorical romance, and poetry so that a common language for independent study of pieces of literature can be developed in preparation for talking about literature.

William Anderson
May, 1968

FAIRY TALES AND THE ELEMENTARY CURRICULUM

OR

"THE SLEEPING BEAUTY" REAWAKENED

Although it is now commonly acknowledged that folktales and stories of "faerie" bear many complex relationships, both in theme and source, to older mythologies, this perception has not born much fruit in the development of literature curricula for elementary grades. As we attempt to integrate what we do in creating teaching materials with what we know of learning processes, the kinship of folktales, especially fairy tales, to the main current of Western literature will play an increasingly important role. Because the cognitive process demands a development from old concepts to new, those literary works which contain within them the seeds of the whole, leading to what will become mature concepts in adult literature, will be of the most governing influence. The first encounters with literature, if a foreshadowing of later experiences, will more greatly determine mature concepts than exposure to works which bear no obvious relationships to the world of adult literary conventions. If literature is taught to children with a view not only to the now but also to the mature experience, the hiatus between what we know as children and as adults may be greatly lessened.

That the Fairy Tales of the Brothers Grimm, consciously literary although gathered from the folk, can offer a rich foundation for future literary experiences everyone has long known. Just how much may not be obvious, since what literature for children says is seldom considered. I should like to choose one of the Grimm's tales, "The Sleeping Beauty," to explore in depth. I will show that this short tale contains within it a rich sort of literary statement, using conventions as ancient as Western literature. This story, if it were taught from the perspective of the whole body of literature, could provide the initiation, at whatever level of conceptualization the child is capable of, to the themes, archetypes, conventions, and symbols of the corpus of Western literature. This story can provide the first glimpse of what will become in time mature concepts of how plots can make statements about Justice, Fate, the Order, and the Hero.

The central issue of "The Sleeping Beauty" is the relationship of a ruler to a world order. The King, to celebrate the birth of the long-awaited Princess, has a feast to which he invites only twelve of the thirteen Wise Women (weise Frauen)[1] in his country. The reason for the omission of the thirteenth is that the King owns only twelve golden plates, emblematic of his inadequacy as a ruler. Subsequent events reveal that the Wise Women are actually goddesses possessed of both magical and prophetic powers; each of the twelve "goddesses" who is present bestows a desirable gift on the Princess. One gives virtue, another beauty, another riches; and, there is no indication in the text that the thirteenth would have been any less generous than the others if invited. Despite the fact that thirteen is considered an unlucky number, the thirteenth of the Wise Women must be included among the guests; by excluding her, the King is in effect depriving his daughter, and by extension his people, of the gift this goddess can bestow. Probably the curse will be related to the gift not given, in this case the spinning wheel; what the daughter has failed to receive from the rejected Dame is an earthy, a very mundane security associated with the spinning wheel. The negligent King has prevented his daughter from receiving the full panoply of noble qualities, perhaps those most basic. The curse, although an act of Justice brought about by an offense against the hierarchy of the thirteen Frauen, destroys the order of virtues which the Princess receives because the Frauen are allegorical figures for the gift they give: Virtue, Beauty, Wealth, etc.

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[1] The present interpretation is based on the German text of the Brothers Grimm; a note on translations is to be found in the Appendix.

An offense against the world order (always a reflection of the cosmic order) governs The Iliad and The Odyssey; central to both is the concept of a ranking of men and gods, with a definite and ordained place for each. Paris, by stealing Helen, has betrayed the order; Priam, by harboring such offenders, brings destruction, in the name of Justice, to his kingdom.[2] Furthermore, until Odysseus can return to Ithaca, chaos will reign there, because the right ruler is not in his proper place. Any man who fails to recognize the rightness of the order, as Priam is guilty of doing, or King Claudius, or Macbeth, or Brutus, courts destruction, just as the King in "The Sleeping Beauty" brings the vengeance of the thirteenth Frau down upon homself and his kingdom. Again, in Paradise Lost, when an angel wants to become a god, to better his place in the cosmic order, the offending Lucifer is cruelly punished, the harmony of the universe is destroyed, and any of those who follow the rebel also fall. In Book III, God tells Jesus:

> Man disobeying,
> Disloyal breaks his fealtie, and sinns
> Against the high Supremacie of Heav'n,
> Affecting God-head, and so loosing all,
> To expiate his Treason hath naught left,
> But to destruction sacred and devote,
> He with his whole posteritie must dye,
> Dye he or Justice must....[3]

The concept of Justice operant in "The Sleeping Beauty" is exactly this: that an offense against the order is assuaged only by the price of death.

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[2] Rose, H. J., A Handbook of Greek Literature, Methuen, (London: 1956), p. 16 ff.

[3] Milton, John, Complete Poetry, Modern Library, (New York: 1950), p. 150.

But just as in *Paradise Lost* man's sin is atoned for by the death of Jesus who will "pay/ The rigid satisfaction, death for death,"[4] the twelfth *Frau*, not yet having given her gift, is able to soften the punishment from death to a sleep for one-hundred years.

Thus keeping in mind the Justice, however harsh and ugly, of the thirteenth Wise Woman's decree, the King continues to reveal his worthlessness as a ruler when he attempts to grapple with Fate by having all of the spinning wheels in his kingdom destroyed. This pronouncement, to avoid the punishment of the prophecy, is the same feeble attempt on the part of a mortal to avoid the prophecy of a god or goddess as Laius' efforts to outwit the oracle by having Oedipus disposed of.[5] Not only is the King wrongly secure in his notion of outwitting the Wise Woman, he is also destroying the "means of livelihood" of his kingdom and sacrificing his people to his own sentiment. It should also be remembered that the Brothers Grimm lived in the German weaving town of Kassel and collected most of their stories there, a place where the destruction of all of the spinning wheels would carry rather specific connotations.

Characteristically the King is absent from the castle on the day of his daughter's fifteenth birthday, the fateful day named in the prophecy; a wary man, suitably humble about dealing with the world of magic, would have taken no chances that his daughter might fulfill the prophecy in spite of his earlier precautions. But a blindly complacent and narrowly prudent King can leave his daughter alone.

The inevitability of the prophecy draws the curious girl through the passageways of the castle to the door of the tower, to her meeting with the spinning wheel. The fulfillment of the decree (*Zauberspruch*) is at hand, and, paradoxically, also the transformation of the Princess into a woman and a queen. The scene in the tower with the old woman occurs exactly in the middle of the story, and serves as a bridge between the first part and the last. The significant difference between the two halves lies in the differences between the male figures who dominate each section: the first section is governed by the weak and stupid King, the second half by the brave Prince. The Sleeping Beauty, in the first part a Little Briar Rose (*Dornroschen*), later becomes emblematically associated with the blooming flowers of the thorn hedge which herald the end of the curse and the entrance of the Prince. Traditionally the rose is symbolic of youth and passion (c.f. "Gather ye rosebuds while ye may"), identifying the Prince with the bringer of love and manhood to complement the womanhood of the Princess.

The identity of the old woman in the tower remains obscure. She is only called "*eine alte Frau*," and is addressed by Briar-rose, with a sort of dramatic irony, "*du altes Mütterchen*." In the German text, whether she is in fact the thirteenth or the twelfth Wise Woman, or some other, is open to speculation. The vagueness of her identity, however, reinforces the interpretation that the entire business of the curse is a Justice sent from the

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[4] *Ibid*. p. 150

[5] Bulfinch, Thomas, *Mythology*, Modern Library, (New York: --), p. 102.

Otherworld; the woman in the tower is the 'emissary' of the gods, or one of their company, her namelessness all a part of the mysterious and ineffable interaction of men and their destinies. Furthermore, the old woman at the wheel takes on an added quality of Fate when she answers Briar-rose's question as to what she is doing by saying simply "Ich spinne." The dramatic starkness of her reply points up the significance of the role of spinning, associating her with the Greek Moira Clotho, "the Spinner," one of the Greek Fates, who spins "men's lots"[6] or destinies on earth. The wheel also can be seen as an icon of the Wheel of Fortune. Moreover, there is no tincture of evil in what the old woman allows to happen, namely the pricking of Briar-rose's finger. It is apparent that the reason Briar-rose cannot operate the spinning wheel properly is because her father has denied her the opportunity of learning how. But the fact that there is a bed ready and waiting to hold the Sleeping Beauty safely until her awakening suggests that the old woman is a creature benevolent of will.

The convention of the transformation of one in the hands of the gods is seen in both Greek and Teutonic mythology. That the Brothers Grimm were fully steeped in mythology is without question: in fact, Jacob was by profession a "mythologizer," collecting an enormous compendium called Deutsche Mythologie. A similar transformation appears in the myth of Athena and Arachne, where Arachne challenges Athena to a weaving duel; Athena cannot outdo Arachne and forces the girl to hang herself. But the goddess repents and turns Arachne into a spider instead, allowing her to continue with her spinning and weaving.[7] The thematic similarity to "The Sleeping Beauty" is that the punishment of the King, visited upon Briar-rose, is, like Arachne's, softened by a transformation, in this case that of turning Briar-rose into a woman, symbolized not only by the later kiss of the Prince, but also by this first drawing of blood by the prick of the spindle, blood emblematic of initiation into womanhood.

As soon as the Princess falls asleep on the bed, like Brünnhilde awaiting Siegfried in Wagner's Der Ring des Nibelungen (a sleep convention drawn from Teutonic mythology), the focus of the story shifts from the old, inadequate ruler to the Hero who will become the new King and redeem the kingdom. The King, out of favor with the thirteenth Frau, has brought upon his castle a sleep which is like death; the new Prince will restore life and energy. The sleep is also a period of transformation, like the caterpillar and the butterfly, for the kingdom, from dearth to plenty.

When the Prince arrives in the country of the Sleeping Beauty, he encounters a Nestor-like old man who tells him of the enchanted palace and that many other princes have died on the thorns surrounding it. He does not tell the Prince that the one-hundred years of the curse are about to end; all the Prince knows is that the journey through the thorns may cost him his life. Therefore, his "*Ich fürchte mich nicht, ich will hinaus und das schöne Dornröschen sehen,*"[8] is the cry of bravery of an Odysseus against a Cyclops: the epic hero knows no fear. The quest of the Prince to see the Sleeping Beauty is the quest, moreover, of an Odysseus to free Helen from Troy.

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[6] Greene, William Chase, MOIRA, Fate, Good, and Evil in Greek Thought, Harvard University Press, (Cambridge, Mass.: 1944), p. 15.

[7] Bulfinch, Mythology, p. 90.

This Prince is clearly the favored of the divine. Just as Athena constantly aids Hercules and Odysseus in their deeds, the parting of the thorns as they turn into flowers is a smiling of the gods on the Prince's desire to see the Princess. And the closing of the hedge behind is further symbolic that he alone is chosen to awaken the court and the Princess. Only a hero can surmount the worldly obstacles (thorns) demanded to save a kingdom: only Odysseus can string the bow to defeat the suitors, only Arthur can pull the sword from the stone, only this Prince can penetrate the hedge. The charisma of this hero, as in any epic, is absolute.[9]

When he enters the castle, and goes immediately to the Princess, the hour of the end of the sleep has arrived. That he enters simultaneously with the moment of awakening is again indicative that he is the chosen of the gods to become the new king. His kiss, which restores the Princess, in effect heals the broken order: he has been sent by the gods. Every image associated with him in the second half of the story is in direct contrast to those of the first. Passivity, vanity, loss, absence, and negligence characterize the King in the first part and are to be compared with the epic-heroic qualities of the Prince.

Now that a new Prince is in the court, and what was before lacking is now present, namely a Hero, the entire court awakens. A complete hierarchy, in favor with the gods, is now present, and, like the return of Odysseus to Ithaca, the kingdom is made right once more.

Thus in this small tale about the Sleeping Beauty, already a part of the canon of children's literature, one sees the same constructs of man's relationship to a world of gods, his place in maintaining a world order, the duties of a ruler, and the concept of Justice in terms of Crime-Punishment-Expiation which have governed much of Western literature since the time of the Greeks. The prophetic frog, the *Frauen*, are not childish fantasy, but are representations of the unseen world in exactly the way of the Greek gods and goddesses. The child to whom such literature is familiar will gain an early taste for it. One can with great enthusiasm assert that he will doubtless be more fully prepared for the entire panorama of literature because his earliest literary experiences will be clearly related to his last. This is, of course, not to say that all of the relationships above will be apparent to the child: of course they will not. But a certainty is that we do not know all that children are capable of understanding. If we hope to improve early conceptualizations of literature, we must also recognize that only a teacher who is himself aware of the complexities of a literary work can hope to communicate them to students.

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[8] "I am not afraid; I will forth to see the beautiful Briar-rose."

[9] McNamee, Maurice B., *Honor and the Epic Hero*, Holt, Rinehart, & Winston, (New York: 1960), p. 11 ff.

It will be in that mysterious and exciting area of classroom exploration that the teacher initiated into the literary experience can unfold the richness of meaning found in such works as "The Sleeping Beauty," perhaps first opening the doors for the rest of the child's literary perceptions.

APPENDIX

A comparison of a key passage in various translations of "The Sleeping Beauty" reveals certain discrepancies. One of the most widely used translations, by Lucy Crane, mistranslates the word Zauberspruch in the tower scene as "evil prophecy." This mistranslation, among others, distorts the meaning of the encounter with the old woman by forcing her to be identified as the thirteenth Frau. The translation by Gudrun Thorne-Thomsen, if more accurate than the Crane, is vacuous and insipid. The best translations are by Margaret Hunt and by an anonymous translator in the edition of the Fairy Tales published by Collins, (London 1812-15, reprinted 1961). The passage in the tower is given from several texts to show the differences. There is no reason why the same rigor of translational accuracy should not be demanded for children's literature, as for adult literature, especially when an accurate translation will convey more of the superb drama of the original than a "watering down," whatever reasons might be given for such.

I. The German:	II. Accurate English. tr. Margaret Hunt. (London, George Bell: 1905).
In dem Schloss steckte ein verrosteter Schlüssel, und als es umdrehte, sprang die Thuer auf, and sass da in einem kleinen Stübchen eine alte Frau mit einer Spindel und spann emsig ihren Flachs. 'Guten Tag, du altes Mütterchen,' sprach die Konigstochter, 'was machst du da?' 'Ich spinne,' sagte die Alte und nickte mit dem Kopf.	A rusty key was in the lock, and when she turned it the door sprang open, and there in a little room sat an old woman with a spindle, busily spinning her flax. "Good day, old dame," said the King's daughter; "what are you doing there?" "I am spinning," said the old woman and nodded her head.
'Was ist das für ein Ding, das so lustig herumspringt?' sprach das Mädchen, nahm die Spindel und wollte auch spinnen. Kaum hatte sie aber die Spindel angeruhrt, so ging der Zauberspruch in Erfullung und sie stach sich damit in den Finger.	"What sort of thing is that, that rattles round so merrily?" said the girl, and she took the spindle and wanted to spin too. But scarcely had she touched the spindle when the magic decree was fulfilled, and she pricked her finger with it.
In dem Augenblick aber, wie sie den Stich empfand, fiel sie auf das Bett neider, das da stand, und lag in einem tiefen Schlaf.	And, in the very moment when she felt the prick, she fell down upon the bed that stood there, and lay in a deep sleep.

III. tr. by Gudrun Thorne-Thomsen in Told Under the Green Umbrella (Macmillan, New York: 1938).

...in a very lonesome spot she saw a tower. She climbed the winding staircase,

(con't)

III. (con't.)

pushed open the door, and entered a little tower room. There sat an old woman twirling a stick between her hands, and a long soft white thread ran through her fingers.

"Good day, dear Granny," said the Princess, "And what is it you are doing?" The old woman only smiled mysteriously and shook her head, as if she did not hear. "Let me try to make a thread as soft and smooth as yours," now begged the Princess, and without waiting for an answer she held out her hands. The old woman placed the spindle in the Princess' hand--for you must know this old woman was spinning with spindle and distaff; and all aglow with joy at the work the king's daughter laughed. Then all at once she pricked her finger--and fell asleep....

IV. tr. unnamed (John C. Winston Co., New York: 1924) Grimm's *Fairy Tales*.

From a room at the top came a curious humming noise, and the Princess, wondering what it could be, pushed open the door, and stepped inside.

There sat an old woman, bent with age, working at a strangely shaped wheel. The Princess was full of curiosity.

"What is that funny-looking thing?" she asked.

"It is a spinning-wheel, Princess," answered the old woman, who was not other than the wicked fairy in disguise.

"A spinning wheel--what is that? I have never heard of such a thing," said the Princess. She stood watching for a few minutes, then she added:

"It looks quite easy, May I too do it?"

"Certainly, gracious lady," said the wicked fairy, and the Princess sat down and tried to turn the wheel. But no sooner did she lay her hand upon it than the spindle, which was enchanted, pricked her finger, and the Princess fell back against a silk-covered couch---fast asleep.

V. *Household Stories by the Brothers Grimm*. tr. by Lucy Crane.
(McGraw-Hill, New York: 1966).

She climbed the narrow winding stair which led to a little door, with a rusty key sticking out of the lock; she turned the key, and the door opened, and there in the little room sat an old woman with a spindle, diligently spinning her flax.

"Good day, mother," said the Princess, "what are you doing?"

"I am spinning," answered the old woman, nodding her head.

"What thing is that that twists round so briskly?" asked the maiden, and taking the spindle into her hand she began to spin; but no sooner had she touched it than the evil prophecy was fulfilled, and she pricked her finger with it. In that very moment she fell back upon the bed that stood there, and lay in a deep sleep.

POETRY IN THE ELEMENTARY CLASSROOM

William Anderson

Poetry as perception is uniquely related to cognitive development; and as such must play a dominant role in the elementary curriculum. The metaphorical and analogical nature of poetry, so allied to the essence of myth-making by which culture is generated and transmitted, can be a governing part of the business of creating a picture of the world in the child's developing imagination. The importance of symbolization and representation is indicated when we consider that:

> We construct a representation of the world for ourselves, and we act in the real world via that representation. What is happening, happens even while we react to it, and is lost, but the representation goes on.[1]

Furthermore, the sound of poetry adds its own richness to what we now understand is a need of English instruction to appeal to the heightened oral and aural abilities of the child.[2]

Unfortunately, the poems customarily used with children do not always approximate the standards of quality applied to adult poetry. That is to say, there are certain necessities of metaphor, imagery, and diction for any poem to be judged "good" or effective. The selection of poems to be used in the primary grades, on the contrary, seems to be governed rather more by the need for good advice in rhyme, or poems which will fit certain special occasions such as Columbus Day, or a rainy day, or Washington's birthday, or which will be "fun." Not to say that poems shouldn't be fun; but instead of choosing poems for children from a critical sense of the poetically rich, there seems to have been some misguided sense by teachers, editors, anthologies, etc., that poetry is either a game or propaganda. Instead of meaningful poetry, children are too often left with the mediocre which goes under that ambiguous tag "Children's Poetry": skipping bunnies, fluffy kittens, pink piggies and the rest.

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[1] Britten, James, Reason and Change in Elementary Education, Second National Conference, the U.S. Office of Education Tri-University Project in Elementary Education, p. 55.

[2] Strickland, Ruth G., The Language Arts in the Elementary School, 2nd Edition: D. C. Heath and Co., 1957, p. 152.

To be sure, there are notable exceptions to this: Frost's You Come Too, Dunning's Reflections on a Gift of Watermelon Pickles, and Bogan's The Golden Journey are three collections of authentic poems. They are good in the ways that adult poetry is said to be good. But still there is the open suspicion in my mind about some lack of success in teaching poetry in the elementary and secondary grades. This is largely induced, I suppose, by my continual wonderment at how little college freshmen seem to know about poetry. This sentiment is likewise inherent in another discussion of this same topic:

> . . . And it is poetry--that bugbear which many readers and teachers claim they cannot understand, much less enjoy . . . . Why, then, is poetry alone of the arts so neglected? . . . For many teacher it presents a bewildering subject.[3]

The problems, then, seem to be two: 1) the choice of poems, 2) the method of instruction.

Perhaps some working descriptions of poetry can ease some of the "bewilderment" as well as suggest some other choices of poems to be used in the classroom. Doubtless the thrust of the argument can be even more telling if derived from a comparison of a poem by a child with that of a master poet. To proceed, then, here are two haiku: one is by a nine-year-old girl, and the other is by Ezra Pound:

In a Station of the Metro

[4]
----Ezra Pound

Haiku

The trees cry sadly
Because the north wind blows cold
And brings much sorrow.
----Deedee

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[3] Arnstein, Flora, Poetry in the Elementary Classroom. Appleton-Century Crofts, 1962, p. 1.

[4] Untermeyer, Louis, Modern American and Modern British Poetry, Harcourt, Brace, and World, 1955, p. 157.

First let's consider the poem by Pound. Pound has first seen faces in the crowd of the subway station in Paris, and he wants to create in the reader an awareness of 1) what he saw 2) how he felt about what he saw. The second word of the poem, "apparition," begins to do this. Because "apparition" means not only "ghostly," but also anything which has a particularly startling appearance, the faces must have struck Pound with some kind of aesthetic shock. Then Pound goes on to say that they were like "petals on a wet, black bough." In this line, the major emphasis is on the contrast between the delicate petals and the color of the branch. Of course the faces in the crowd do not look exactly like petals, but there is something in the way they appear to the poet which is analogical to the way that petals would look against the background of the wet branch. Perhaps the entirety of the set of correspondences can be represented so as to yield the unknown which is implied:

faces : petals : : X : wet, black bough.

Because the setting for the petals is the wet, black bough, the setting for the faces must be what is implied in the comparison. Thus the analogue for the wet, black bough is the subway station. And just as petals are similar to faces in perhaps color and texture, we can probably infer that the subway station is in other ways similar to the bough: grimy (black) and dank (wet). The warm flesh tones against this background are an "apparition" in their startling contrast with the walls of the Metro; the petals are sharply different in color and texture from the branch.

The major purpose served by this kind of comparison is to communicate the poet's perceptions to one who has not been in the subway in Paris, and who might well not have seen or felt the same things that Pound did. Even if we have not been in the subway, we have seen, or easily could imagine, petals on a wet, black bough. And just as we know the image of the flowers on the branch, we can then make the connection necessary to understand or envision what the faces in the crowd were like. Pound has used something that is known in order to describe something personal, something that is private in nature and not easily communicated. He has created an identification between flowers and faces, and between the two backgrounds. The choice of the comparisons made is supportive of the aesthetic value given the scene by the word "apparition."

Consider the other haiku (and let's not quibble that Pound's poem is not a haiku because it is not in the Rulebook form with 17 syllables: a haiku is seeing, not counting). The child poet has similarly used a scene from nature to express a feeling and a mood:

The trees cry sadly
Because the north wind blows cold
And brings much sorrow.

Here the child is describing a common occurrence--the way the wind sounds when it blows through trees. But when she says that the "trees cry sadly," she has gone a step beyond a literal description of the scene. The trees do not actually cry; the sound they make is like someone crying. But because human feelings are attributed to the trees, there is a corresponding further identification between the description of the wind in the trees and human situations. Thus the wind that makes the trees cry must also be identified with some other value, something that is to humans like the wind is to the tree. What in the human condition is like the north wind? Adversity, sorrow of a particular kind which brings the kind of loss to men that the cold wind brings to the tree, robbing it of its leaves, causing it to go into a dormant state for the winter is the counterpart human situation.

Both Pound and the child have found something that is known, or could easily be imagined from the description, to make a comparison with something else, something that would be infinitely more difficult to express without the analogy. It would of course be entirely possible for Pound to have described in clinical detail how the faces looked: their spectrophotometrical readings compared with that of the subway walls, with minute temperature and moisture readings of both. But this would hardly give quite the effect achieved by the metaphor. Deedee, likewise, could have listed all the ways that loss can come to humans; but obviously she could not have done so in seventeen syllables.

Perhaps the following grid can also describe what the two poets seem to have done to achieve their effects:

1-Level Surface	2-level Symbolical Meaning	3-level Personal Response

The poems can both be described in terms of "levels." First there is the surface, or the literal description that the poem gives. In the case of the Pound poem, this would be the seemingly disassociated statements about faces and petals; in the child's haiku, the literal surface is that the wind is blowing. Both poems, however, reach a deeper, or second, level, a meaning almost of greater importance than the surface level. This deeper structure can be called the interpretive or symbolical level. That petals are used as a comparison for faces makes the interpretation possible that the faces are contrasted with the background of the subway station in the same manner that the petals are in contrast with the wetness and blackness of the branch. Likewise in the child's haiku, the fact that the trees "cry" makes the 2-level mean that the "sorrow" or loss brought to them is like the bereavement that comes to humans which is analogous to the loss of leaves. And beyond these two levels, there is the wholly personal response one might have to a poem, the 3-level. On this level of identification we would find such terms used as "liking" or "hating" a poem; also we would encounter reactions to the poem which are beyond its immediate scope of metaphor. If, for example, one were to say of the Pound poem: "Oh, yes, that is the way my grandmother's chickens used to look," this would be a response on the personal level. Although it is certainly true that the chickens might have looked just like the faces at the Metro, still that is beyond what the poet is encompassing in his images of the faces and the petals. The 3-level is a valid and essential value in the apprehension of a poem; the point is, however, that it is not as close to the poem itself as the 2-level.

As an example of how this concept of "levels" can be applied to poems either to garner their riches or to expose their anemia, consider the two examples below:

Starlight

Starlight Star bright
First star I see tonight
Wish I may, wish I might
Have the wish I wish tonight!

To The Evening Star

Thou fair-hair'd angel of the evening,
Now, whilst the sun rests on the mountains,
light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves, and, while thou drawest
the
Blue curtains of the sky, scatter thy silver
dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering
eyes,
And wash the dusk with silver. Soon, full
soon,
Dost thou withdraw; then the wolf rages wide,
And the lion glares thro' the dun forest:
The fleeces of our flocks are cover'd with
Thy sacred dew: protect them with thine
influence.[5]

The only metaphorical significance in Starlight seems to be the implied magical force of the stars over men's destinies. Beyond this, all we see is on the surface.

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[5] Blake, William. Complete Writings. Oxford 1966, p. 3.

In Blake's To The Evening Star, the subject of the poem is similarly the appearance of a star in the sky. But in this poem, the full realization of metaphorical potential is reached. The time of day described is the equipose of day and night, the moment when the forces either of day or of night are in perfect balance, a time of great tranquility and peace when the evening star appears. The setting is entirely appropriate to the fact that the evening star is called Venus, who is also the goddess of love. In this perfect stillness, the goddess is the "angel" or deity of the evening, not only because of her rightful claims as the first, the sole star of the early evening, but also because of the aura of love associated with the peace of the evening. Further, the appearance of the star in the twilight sky will be "fair-haired" because of the nimbus which would naturally surround the first star, Venus. Here the 1 and 2 Levels interact perfectly to reinforce and recreate each other. What is true on the surface makes a statement of meaning and the metaphor in turn resonates against the surface of the poem. Venus-angel-star-love-twilight-fairhaired make overtones of meaning every time the new mention of the star is made. The "bright torch of love" means on the literal level that the star will become brighter, and on the 2-level, that the angel Venus will become more and more in the ascendancy of her power of love over the evening. The goddess is then asked to "smile on our loves," reinforcing the double meaning of Venus the star and Venus the bringer of love.

The imagery then becomes even more visual as the star is asked to "scatter thy silver dew," or bring more and more stars into the sky, all of which are part of the court of Venus and which, like her, will also shed the light of calm and benevolence on the darkening evening, the "blue curtains" of the sky. In this moment of perfect tranquility, "every flower shuts its sweet eyes' / In timely sleep." The dusk is washed with silver, or suffused with starlight.

Immediately after the scene is finally complete, there is an abrupt shift both in sound and in image: "Soon, full soon, / Dost thou withdraw; then the wolf rages wide, / And the lion glares thro' the dun forest . . . ." When the evening star leaves the sky, the security and blessedness of her power of love are also removed; the light of the star is replaced by the glaring eyes of the lion. The sound has changed, also, from the quiet sibilance of "speak silver" to the harsher sounds of "Wolf rages wide."

The poem ends with a return to the initial mood of peace and safety, now made more meaningful by a glimpse of the polar opposite of the lion and the wolf. Therefore, by the constant interaction of meaning on the metaphorical and surface levels, this poem by Blake becomes more rich in its poetical statement than the mere surface description in Starlight.

ii.

In the matter of teaching a poem, the question that always arises is: "Should we try to analyze the poem with the children, or should we simply allow them to "enjoy" it with no direction from the teacher?" The problem in speaking up for analysis is that there is a widely prevalent notion that the explication of poetry is like dissection and is thus detrimental, indeed destructive, to the aesthetic values of the work. The idea of analysis as anathema to beauty is aptly described by Keats in the following lines:

> There was an awful rainbow once in heaven:
> We know her woof, her texture; she is given
> In the dull catalogue of common things.
> Philosophy will clip an Angel's wings,
> Conquer all mysteries by rule and line,
> Empty the haunted air, and gnomed mine---
> Unweave a rainbow . . . .
> (*Lamia*, ll. 231-237)

Doubtless there are ways of approaching a poem which are like clipping an angel's wings. Perhaps the kind of authoritarian approach which insists on only one meaning, which is to be memorized and repeated on the next test, is like this. And there are obviously ways of presenting poetry which make it seem that a poem works as rigidly and soullessly as a mechanical bird to "keep a drowsy emperor awake." We have all known a Mr. M'Choakumchild.

But are the alternatives this clear and exclusive--namely kill it or don't touch. Could we maybe sniff the poem? Within the spirit of exploring this question, I quite simply took several poems and went to the mountain, in this case the Clare McPhee School in Lincoln, Nebraska, for a week of teaching poems to children in grades two through six.[6] Perhaps my experiences there will, in the telling, knit up a portion of the unraveled sleeve of poesy. I wanted to discover if there is a possibility that children could see things in even the most difficult poem which were sufficient to say that they had a valid conceptualization of it. Jerome Bruner's statement got me started on this quest:

> We begin with the hypothesis that any subject can be taught effectively in intellectually honest form to any child at any state of development.[7]

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[6] My thanks to the faculty of this school for their interest in the project, and their tolerance of my antics.

[7] Bruner, Jerome S. *The Process of Education*, Vintage, 1960, p. 33.

Thus emboldened, I took as my two "test" poems (although I finally used many others) William Blake's The Tyger and Robert Frost's Stopping by Woods on a Snowy Evening. I attempted to create an atmosphere not only of pleasure, but also one of intellectual seriousness, tempered by the demands of working with children. My first desire was to see how the children would respond to good and difficult material when presented to them in somewhat the manner I address my college classes; where there is, hopefully, a respect for the intellect of the student and for the material. I tried a bit of nonsense verse and whimsy to "warm up" the group, but they soon seemed to sense that I was not really involved with it and they refused to be either. Certainly humorous verse has its place in the realm of poetry; let me assert, however, that I am talking about the serious study of poetry and not a romp period.

To the forest with the tiger, then. There can be little doubt that one of the most difficult poems in English is Blake's The Tyger. Perhaps the great number of critical articles concerned with explicating this poem will attest not only to its seeming impenetrability but also to its merit. For a single poem so to tease the efforts of critics must indicate some great magnetism, some great worth seen in the continual quest to know all of the smiling, sphinxlike secrets of The Tyger.

All the difficulties of the poem aside, and being granted, it seemed to me a lark to see if Blake himself were genuinely prophetic when he reputedly claimed the only children could understand his poems. Whether or not Blake spoke in pique because of the neglect of his contemporaries or from a vital conviction, with Wordsworth, that the child is in imaginative powers "an eye among the blind," the children to whom I taught the poem had much less difficulty with its obscurities than contributors to The Explicator and PMLA.

The major difference in focus between the children and the critics was that the children ignored the difficult parts and reveled in what they could grasp. Characteristically, the scholars seem to savor the problems and impossibilities of the poem.

These matters aside, here is the process of presenting The Tyger to children from grades two through six. But before going into the teaching situation, a certain amount of background is necessary, as well as an understanding of the text of the poem.

The Tyger

Tyger! Tyger! burning bright
In the forest of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when they heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?[8]

The Tyger appears in the Experience section of the collection Songs o Innocence and of Experience which has as its subtitle: "Shewing the Two Contrary States of the Human Soul,"[9] indicating that the pastoralism and childlike quality of Songs of Innocence are polarities to the moral and spiritual decay of the Songs of Experience where we hear the curse of the harlot and the rattle of "mind-forg'd manacles." Furthermore, most of the poem in each section have a counterpart poem in the other section. The Tyger of Experience is opposed to The Lamb of Innocence.

With this all too brief description of the setting of The Tyger, I decided that the essential things to know about the poem for me to feel that th teaching experience had been "intellectually honest" were these:

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[8] Blake, William. Complete Writings. Oxford, 1966. p. 214.

[9] Ibid. p. 210.

1. A knowledge that The Tyger represents energy.

2. The energy represented is malevolent.

3. Not only is the energy malevolent, but it is "fallen" or corrupted.

4. This fallen energy is in fact human energy misdirected in the inhuman world of evil churches and chimney-sweepers.

5. Who could have created, or could have dared to create, innocence coexistently with experience, i.e. the lamb and the tyger?

6. That the last question remains unanswered and its implications are left to the mind of the reader.

After reading the poem to the children, I would usually initiate the discussion with a question which would relate the poem to the life experiences of the child: "Have you ever seen a tiger?" Almost invariably there would be a positive response: yes, in a zoo, on television, in the movies, etc. If one of the children said he had never seen a tiger, I would ask one of the children who had seen one to describe it to the others. Usually I would ask for a description anyway. Several times someone in the class demonstrated how the tiger he had seen would stalk back and forth in his cage, head lowered, eyes glowering. This got us into the poem. I would then ask "What color was the tiger you saw?" "Gold, or orange, or yellow." "Was there anything about the tiger to make him look like he was burning?" "Oh, yes! his stripes--the color of the yellow is the flame and the black is soot." This got to the principal of energy. Heat is energy. Then I picked up the line about the fire of the tiger's eyes. The questioning here would begin with my making my eyes look wide and evil and then I would ask the children if fire in the eye meant anything to them. Immediately the reponse was that the tiger was mean. Thus the idea was there that the energy was malevolent.

To get the discussion around to the concept of the tiger as symbolic of human character, I asked the children simply if they had any tiger in them. We talked about this for a few minutes, and several children acted out what it meant for them to be like a tiger. Then the question of the lamb came up. Twice I got the response from the children that the line "Did he who made the Lamb make thee?" meant something like "In like a lion, out like a lamb." As we related this proverb in its application to the seasons, we got the point into the open that divergent characters may be necessary in the scheme of things. But we closed with a fine sense that there were many issues in the poem which Blake had left unanswered.

To give a feeling of how some of the discussions went, I have transcribed part of the talk about the Frost poem, Stopping by Woods on a Snowy

Evening. My interpretation of the last two lines, the repeated "And miles to go before I sleep" is that the first one means "and a long distance to travel before I am home," and that the second one means "a long time to live before I die." Here is that part of the discussion with a group of fourth-graders.

Q Would you stop if you were riding along the woods?

A Yeah. No! YEAH!
I would be afraid of getting cold.

Q Then you think it odd that this man stops there, too?

A Sure.

Q Why does he stop?

A To look at the beauty of the woods.

Q And you wouldn't want to do this?

A Yeah, I would. (several voices)

Q While he is stopped he starts thinking about going on home, right?

A Yes.

Q Now, the poet has sixteen lines. He repeats one of them, which probably means he like it. Which one is this?

A And miles to go . . . .

Q You think this line is important?

A It sort of sounds like an echo--first louder and then kind of getting lower.

Q Why does he like this line?

A Maybe he doesn't.

Q (I read the two lines again)
What's it say?

A It's like he wants to get in a different place.

Q OK.

A I think he just wants to get home and rest.

Q Any more than that?

A Well I think he wants to go further than just sitting looking at these woods. He wants it to mean more.

Q Oh?

A He means that he has a long way to go before he can rest.

Q You seem to be getting close to something else. Actually these woods may not be very far from the village.

A Before he dies.

Q Very good.

A bit later in the discussion we get to the difference between the horse and the man in the poem,and the answere here are interesting:

Q What is the major difference between the horse and the man?

A The horse has four legs and the man has two.

Q Good.

A Well, one of them's happy and the other one is sad.

Q Fine.

A The man wants to stop and look at the beauty of the woods but the horse wants to go on home.

Q That's right.

A The man knows he's going to die and the horse doesn't.

Because of the limited contact I had with these children, I forced their answers more than I would have if they were my own students. But the point is clear, that the children are capable of interpreting the metaphorical significances of the poem.

The comparison of To The Evening Star with Star light should serve to illustrate the point that some so-called poems lack an analogical level and can be called merely surface statements. In our choice of poems for children, and in our methods of teaching them, it is the metaphorical level which probably has been most neglected. The implications for further work, by teachers and by trainers of teachers, are clear. To teach poetry, one needs the interpretive ability to discover the deeper significance of the work. Obviously only someone who has first made certain discoveries himself can help others uncover seemingly veiled meanings. And, finally, the teacher who has a keen critical sense will be free to find new poems in places other than the textbooks placed before him. This would be liberation.

2

Pat Groff
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STRUCTURAL APPROACH TO CHILDREN'S LITERATURE

In a structural approach to children's literature the teacher attempts to develop within children a critical awareness that stories have identifiable constructions, frames, or arrangements..

Generally such parts are spoken of as climax, sub-climax, anticlimax, repetition, high points of action, atmosphere, key moment, denouement, etc. This structural approach does not use such ideas, nor those proposed by Wolf, et al. (Critical Reading Ability of Elementary School Children, Ohio State University Research Foundation, 1967): "When stories are pictured graphically. . . the peaks are the high points in the action and the base line represents the continuation of the story. The smaller peaks represent the building action of the story and usually precede the highest peak which represents the climax of the story." The forms of organization, the actions or functions in the structural approach will be seen to be more specific, definite, and accordingly more utilitarian than the conceptions of plot structure such as given by Wolf and others.

Admitting that such conventional features of literature are apparent, the questions remain: "Why should children be taught to recognize that stories have these certain forms of organization? Why is it important for them to learn that stories are formed up with a set of standard actions, happenings or functions?"

Why the Structural Approach?

In answer to this one can explain, first, that these aspects are part of the discipline or organized subject matter of literature. It can be argued, therefore, that simply because they exist they should be taught. The processing of the cultural heritage demands this.

Second, in answer to these questions, one could maintain that these basic principles and concepts of literature should be taught because they can be taught to children. Therefore, they are "practical" in this sense. This is shown in that the structural approach is flexible insofar that it can use as its teaching material any story children like to listen to or read. This makes it relatively easy to find literature with which to lead children to gain such knowledge.

A third defense of this approach involves psychological issues. It contends that it is only through the development of such understanding that children can be taught to make accurate generalizations about literature. This point becomes clearer if one applies this, for example, to "sharing," a widely-used activity in literature programs in the elementary school.

Here children read a piece of literature, and after some preparation, talk to their classmates about it. The child who has finished a book in readiness for this activity is faced with a continuing dilemma, however. What should he share? The advocates of a structural approach would insist that the best form for sharing would be for the child to contrast or relate the book to others he has read, to fit it into his literary world. This is seen as opposed to giving the piece of literature some test of practicality, e.g., telling how it affected the reader. As Frye noted in The Educated Imagination (Indiana University, 1967), "The imagination in literature has no such test to meet. You don't relate it directly to life or reality: you relate works of literature, . . . to each other. Whatever value there is in studying literature, cultural or practical, comes from the total body of our reading, the castle of words we've built, and keep adding new wings to all the time." With the structural approach the child through his sharing would illustrate for his classmates how a peculiar book relates to the conventional actions of traditional stories (as seen below).

Fourth, in this activity the child would gain more insight as to why certain books pleased him, and into the reasons why others did not. For instance, as the child finishes the reading of two animal stories this could happen. In the structural approach the child could realize that it was not only the "animalness" of the pleasureful animal story that attracted him, (as against the one that did not) but also its inner constructions. A distrust for a simple acceptance of a story merely because it is about "animals" might arise in the child. If so, the child's sensibilities, and ultimately his appreciations could be enlarged. In this way he could extend his acceptance of different kinds of stories. Instead of thinking, "I like animal stories (as such)," he might reason, "I like certain stories because they have certain actions."

He might ask rather immediately, "Teacher, where are such stories?" The teacher's need for knowing where these stories are becomes immediately apparent. The services of pupils in the class can be enlisted in this effort. Through their sharing of books they can inform other children, through the structural approach, where these books are. When one child shares a book from the basis of its structure he would give his listeners a perspective of the functions in the story. After such experiences children could begin looking for books under categories different from, and common denominators other than, "animal" stories. These "new" categories would involve the functions of the stories.

Fifth, as implied above, the structural approach would provide children with a needed common language for talking about books with each other. They could heed and refer to agreed-upon terms in their sharing and discussion. It remains questionable under present (non-structural) conditions if one child listening to the sharing of another about books has such clear references to an important set of mutually understandable criteria.

Moreover, it appears such is not likely to be gained unless a specific procedure for its development is implemented. In other words, does the listening child in the sharing activity with literature learn how to share? It is possible his general ability to process and criticize ideas in this activity might be favorably affected if he uses the structural approach.

Sixth, the structural approach may require the teacher only to use literature that has not been written down to children or "adopted" for their use. Many of the conventions the child would learn to recognize may be missing from such adulterated literature. This in itself can be a good thing. The best kind of writing to demonstrate for children the elements in folktales are obviously the original tales themselves. The use of rewritten versions of these tales may be a dangerous practice, which defeats the purpose of the structural approach, then.

Seventh, there are corollary advantages for using the structural approach. As this approach gains for children the ability to recognize the deep structures of stories, they may use this power to improve upon their own writing of like stories or the other way around, as Cleanth Brooks says of this, "I am interested in creative writing, then, not because it may teach a few students to become able writers, but rather it may teach many to read." The approach, as we see it below, provides structures of stories that are often remote or obscure to some children. These structures do not involve, it must be admitted, some of the essential ingredients of stories, i.e., characterization, vocabulary, rhetoric, "creativity," etc. As Tolkien says, (Tolkien Reader, Ballantine, 1966) it is "the coloring, the atmosphere, the unclassifiable details of the story, and above all the general purport that informs with life the undissected bones of the plot, that really count." (The question, how such a "count" can be made if everything is "unclassifiable" or "undissected," leaves one with a nagging suspicion that Tolkien's prose ran away from him here. The general idea seems acceptable, however.) This same idea is expressed by a writer for the mass media. "After the student has learned to use the formula, the sale of his work will depend upon the manner in which he clothes his fundamental story structure--his skill at delineating character, writing dialogue and in establishing authentic locales and story environments." (Eric Heath, Writing for Television, Prentice Hall, 1953). In defense of the structural approach is his statement, "it has been our experience that a large majority of amateur writers have great difficulty in attempting to create adequate basic story structures." Another professional writer, says of Aesop, he "knew so much about plotting, premise, satire, and characterization that playwrights, screenwriters, and all penpushers today are still parroting his themes and plots after 2500 years." (F. A. Rockwell, Modern Fiction Techniques, Writers, Inc., 1962) The structural approach should provide, then, a supportive outline or construct needed if some children are to write satisfying, comprehensive, well-organized stories. (See P. Groff: "A Model for Writing Adventure Stories.") There is no assurance, however, that remarkably creative stories will result from the approach, it should be emphasized. Neither is it admitted, on the other hand, that knowledge of structure will hinder creativity. The former should and can complement the latter in the structural approach.

What are Sources for the Structural Approach?

Help for establishing a structural approach to literature for children comes from the analyses given the structure of traditional literature. The following discussion borrows heavily from one such analysis of fairy tales. (V. Propp, Morphology of the Folktale. Indiana University, 1928, Translated 1958.) It is said of the analysis that "Claude Levi-Strauss applies and even extends Propp's method in his study of myth and the interpretation of the meaning of myth from its form and structure."

Propp's study sought out common denominators in "the multi-uniformity of the folktale," in "the simultaneous occurrence of similar phenomena," and in the folktales' "recurrent, conventionalized and stylized structural components, its highly pronounced formula characteristics. . ." A classification of plots of the folktale did not prove profitable for this purpose. This plot analysis, it was seen, "signals the beginning of complete confusion" about the matter, "since each author understands it in his own way." To say a plot is, for example, a tale about fights with dragons or a stupid hero, or the unjustly persecuted, or some brothers, or enchantment, or magical objects, or unfaithfulness, or supernatural adversaries, etc., does not generate ways in which "decisive elements" of the folktale can be discovered. No objective criteria for the separation of these plots is given in such a classification.

A different analysis was used therefore, it was found from this that all folktales are alike. That is the "components" of one folktale can be transferred to another. As Tolkien observed elsewhere, "The things that are there must often have been retained (or inserted) because the oral narrators, instinctively or consciously, felt their literary 'significance.' Even where a prohibition in a fairy-story is guessed to be derived from some taboo once practiced long ago, it has probably been preserved in the later stages of the tale's history because of the great mythical significance of prohibition." This transference of components can be seen through an example: "(The king--old man--sorcerer--princess) (gives) (an eagle--a horse--a boat--a ring) (to a hero--to Jack--to a fisherman). The object helps carry the recipient away from where he is." It can be noted from this that the "functions" of the characters are the important structural components, and not the characters themselves. The characters can be shifted around. The functions cannot be.

Beyond the discovery that (1) the components or functions of a story are independent of who performs them, it was found that (2) the number of the functions in folktales was limited, and additionally that (3) the sequence of these functions was the same from tale to tale.

Our faith in the validity of this analysis is strengthened from what we know about the Russian folktales on which this analysis was made. These tales are a particularly strongly developed narrative genre. Because of the lateness of the emergence of written literature in Russia, they also evolved "without any literary influence from above." Their importance can further be seen from the belief they left an "unmistakeable imprint on the sophisticated short story. . . and eventually became the primary source from which the greatest Russian writers of the nineteenth century created the Russian literary language."
Too, their actions are not those of the "tiresome contemporary authors" of fairy-stories Tolkien speaks of (Tolkien Reader). These "always begin with a little boy or a little girl who goes out and meets the fairies of polyanthuses and gardenias and apple blossom. . . These fairies try to be funny and fail; or they try to preach and succeed." The Russian tales, to the contrary, are preponderantly epic in their character, full of intricate narration, high drama and not altogether beautiful or even wholesome actions.

Modern popular writers have also been aware of their dependence upon these functions. Paul Gallico says of the traditional folktale in Confessions of a Story Writer (Knopf, 1946): "The story in which the inequities, terrors, and injustices of life yield to things as they ought to be. . . is a very ancient dream and was first expressed in folklore and fairy-tales." His success in using the functions of the folktale as the structure for his stories rests, he feels, on the fact the actions "are part of the people and their lives." The story that does not use them, the "plotless" New Yorker-type story, will seldom be accepted by children therefore. The comments of Rockwell on fables seen above indicates much this same confidence in the value of the functions of traditional literature.

The Sequences or Functions

The pattern, or order of events, in which characters can perform in a story becomes one guide for the structural approach. The actions or functions in the model are these:

1. The good guy is introduced. Who he is, what he does, who he associates with, his group, his family, where he lives is told.

2. One of the members of the good guy's group, associates, or family is shown to be missing or absent or dead.

3. The good guy is ordered, urged, warned, or bidden not to do something, or to do something. This is usually done by a person of power or authority.

4. This request or order given to the good guy is disobeyed by him.

5. The bad guy makes a sudden appearance. He asks someone some questions, the answers to which he hopes will aid his evil purposes. He disappears.

6. The bad guy gains some information through persuasion, magic or deception about those he would harm. This usually includes the good guy.

7. The bad guy tries to trick the good guy in order to take something the good guy has. Here the bad guy can be dressed or disguised as someone else.

8. The good guy is tricked or hurt by the bad guy, and helps him without realizing it.

9. The bad guy "harms" a person in the group to which the good guy belongs or one the good guy likes. This harm can be stealing from, spoiling things, kidnapping, trickery, using a "spell," fighting, threatening, tormenting, causing an expulsion of someone, as well as hurting physically. (All the previous actions prepare for this one, create the possibility of its occurence, or facilitate its happening.) and/or

9a. One member of the good guy's group lacks or needs something.

10. The good guy learns about what has happened or of the need. Being the good guy means he must help, of course. He may be torn between fear and honor, fear and honesty, ambition and loyalty, pride and love, etc. !

11. The good guy decides what he will do. He must make a self-sacrifice and this must be made for the sake of someone else. This task may be given the good guy. In modern stories at this moment of decision the good guy must not be able to see or reason his way through. This is the "dark moment" of the story. Often a strong reversal or twist in the good guy's behavior is necessary for him to come to the decision as to what must be done. At this point the direction of view of the story is not to what has happened, but to the future--what will happen.

12. The good guy leaves the place he is in order to carry out his plans.

13. On his way the good guy meets someone who can help him. To get this help he must either answer correctly questions this person asks, do a good deed, or pass a test of strength given him.

14. The good guy passes the test.

15. The good guy gains, receives, or takes a magical object or agent from the person who tested him. This can also be some special scientific know-how or machine in stories of modern times.

16. The gaining of this object or agent helps the good guy get to where he wants to go.

17. The good guy meets the bad guy. They fight or contend.

18. The good guy is hurt or mastered in the flight somewhat.

19. The bad guy is beaten or loses out. He can be killed, captured, may escape, or admits his faults.

20. The misfortune seen in item number 9 is straightened out.

21. The good guy returns to his home or to join his friends or group.

22. On the way the good guy is set upon by either the bad guy, the bad guy's friends, or by some mysterious being or force.

23. The good guy escapes, is hidden, or hides from his attackers. He sometimes has the magic to change into someone else to elude them.

(A great many fairy tales end at this point.)

24. The good guy arrives home but is not recognized.

25. As a test to prove who he is the good guy is asked to perform a difficult task involving physical danger, quickness of wit, a test of his strength or endurance, or his powers of magic.

26. The good guy accomplishes the task.

27. Now he is recognized as the good guy.

28. The bad guy, who is on the scene, does something that reveals he is the bad guy.

29. The good guy is given something for his work or efforts.

30. The bad guy is punished.

31. The good guy is given a new position or job of importance, or traditionally, the hand of the princess. This may be gaining full or social status.

Modern Stories Rely on the Traditional Functions

Modern commentators on the structural approach have arranged these actions somewhat differently. Foster Harris, for example, (Basic Patterns of Plot, University of Oklahoma, 1959) had described these actions in this way:

Part 1: (about one-fourth of story) Sets the stage, establishes the time and place of the action, introduces the characters, defines the opening problem, begins a working out of the problem, and brings in the first complication which arises from the opening problem made more complex.

Part 2: (about one-fourth of story) Begins with first complications. Adds additional difficult complications.

Part 3: (Indeterminant number of pages) Shows performance of sacrificial decision by good guy. Overcoming of bad guy. Righting of wrongs.

Part 4: Reward of good guy. Punishment of bad guy.

Paul Gallico was intrigued by what he could manage to write within the formula set down by the popular magazine editor. These "pot boilers" he wrote had, of course;

1. A good guy who was given a near-impossible task by his boss.
2. This task is complicated by circumstances--the honesty or stupidity of the good guy or the machinations of the bad guy.
3. Trouble continues to pile up for the good guy.
4. Just when things look the blackest the good guy does something dumbly honest or despairing which succeeds. Often the bad guy is so clever he outsmarts himself.
5. The virtue of the good guy triumphs.

Dwight Swain (Tricks and Techniques of the Selling Writer, Doubleday, 1965) believes that "five key elements go into every solid commercial story." These are:

1. A "focal" or main character who fights a danger to him or someone else;
2. A backdrop or situation of trouble that forces him to act;
3. Some objective this focal character wants to attain or retain;
4. An opponent who wishes to thwart the focal character; and
5. An awful threat to the focal character. He faces this just before the story ends.

The close relationship of these modern analyses of structure to Propp's functions can be readily seen. One can easily fit into the actions discovered earlier by Propp those elements said by modern writers to be essential to entertaining stories. This easy application attests to the apparent universality of the functions of the folktale.

Using the Structural Approach

How does the teacher go about leading children to realize the existance of the structures in the literature they read? How can pupils use this knowledge to communicate with their peers about books? What happens in this sharing activity in the structural approach? One can resort for answers to these questions to what we know about the different processes of inductive and deductive learning.

In using the inductive method in the structural approach the teacher would read orally to pupils folktales and then have the pupils attempt to discover what they believe to be the actions the tales show. Thus, the pupils would be replicating on a smaller scale the study done by Propp. If such an inductive technique is successful, an identification of some of the stable constructs of the folktale will ensue. The teacher would then read aloud other tales, pausing at junctures to allow pupils to predict what would likely be the next action in the story. From activities such as these pupils could derive a list of functions similar to Propp's. If this list is not comprehensive enough to suit the teacher he might make a deliberate attempt to emphasize with a given folktale the particular action the pupils seem to have overlooked. The general conclusions the pupils are led to draw about the functions of the folktale would also be the same as Propp's, that is, that the number of actions is limited and that they occur in a rather predictable sequence.

The teacher in a hurry may want to use the didactic method. Here he would first prepare for each pupil a list of actions--such as those given in this paper. After this he would read the folktales, stopping at points in the stories to point out and emphasize for the pupils how the parts of the tale being read correspond to the pre-prepared list of actions that had been given to the class. The two methods do not differ in their goal, to bring children to a stage in their thinking where they can recognize the conventional actions in stories.

At this point the teacher would ask pupils to relate to their classmates these actions as they perceived them in other stories and novels that they had chosen to read. (The structural approach in no way denies the pleasure principle for reading literature. In all cases children should be encouraged to read for personal gratification. That is, children should be permitted to choose books to read principally because they are fun to read, not because they are supposedly "good" for something, or are being "done" for extra literary purposes.) This demonstration of the analysis of actions would be made by pupils in the "sharing" of books period. Now, instead of retelling the plot of the story in all its many details (which so often seems the only way a child knows how to share) the pupil would illustrate for his classmates how the author of his book followed or did not follow the sequence of actions the class had derived or had had given to them. The objective for the pupil here is to change from a reiteration of the details of the plot to a processing or sorting out of the details of the plot so as to see how actions were arranged in certain sequences. The question the child asks himself is not, "What things were in the story?" but "What things from my list of actions happened in the story? Which did not?" It can be said that this latter structural approach must assume that the pupil can do the former, that is, recapitulate the plot. An examination of whether the pupil has clear understanding of the details of the plot is implicit, therefore, in the structural approach.

In this presentation the child can be encouraged to also do more than an analysis of the sequential features of the plot. He can be encouraged to do some experimental thinking about the sequence of actions so as to develop a feeling for the characterizations in the story. The child can be urged to consider such questions as:

1. What would have happened if another character in the story had performed a certain action?
2. Why would this have been likely or unlikely?
3. If the story has an animal or machine that acts as the good "guy" what would be the possibilities of having a human good guy perform the role?
4. In what ways would each have to be different to do this?
5. If there are actions taken from the folktales that were not found in the story could the characters in the story have performed these actions?
6. Would this have improved the book's effect on its reader?
7. Did the age, abilities, or personality of the good guy (bad guy) make it impossible for him to perform some actions?
8. Did the actions the good guy or bad guy did perform seem to change them in any way?
9. Did the setting, time, or place of the story have any effect on the kind of actions that were in the story?

10. Have you read another story that had more or fewer actions than this one?

What was there about this other story that made the extra actions useful?

11. Did someone else share a story with more actions than this story. Did it sound like a better story? (Read it and find out.)

12. How many of the actions of the story seemed to be the result of the kind of person the good guy was? The bad guy?

13. Are there some actions in the story that would hurt the story if they were left out?

14. Does the story need more actions? Which ones?

15. What did the author want you to believe? Did you believe it? Did any actions help make you believe it?

16. Which action in the story would you say was the most important? Can you draw a picture of this, act it out, write a TV scene about it?

17. Is there an action in the story that you did not think would happen? If so, why were you surprised?

18. Take one action in the story and move it to another part of the story. Did this hurt the story?

19. Which of these actions did the good guy do? The bad guy?

a. Tried to find something to eat or drink.
b. Tried to keep himself or others from harm.
c. Tried to make friends or win the affection of others.
d. Worked or fought for his country or was loyal to it.
e. Tried to get some money, goods, or property.
f. Tried to become someone important.
g. Worked to uphold justice or to punish law breakers.
h. Tried to defeat his opponent.
i. Tried to learn something or to be smarter.
j. Tried to be very good, to be god-like.
k. Tried to be a boss, or someone in charge that tells others what to do.
l. Fought against tyranny or someone who was very bossy or a dictator.
m. Saved someone from harm by sacrificing his own safety.
n. Tried to get back at someone or take revenge on him.
o. Did something good to make up for acting bad or making a mistake.
p. Tried to solve a puzzle or a problem or to do a feat no one else had done.
q. Tried to kidnap someone.
r. Had some bad thing happen through an accident or from poor thinking.

Eric Heath insists that these eighteen human motives"are all the fundamental desires and purposes of any and all heroic characters and all the conflicting desires and purposes of all 'villains' or opposing characters! *Then classifications represent the fundamental bases of all fiction plots!*" (*Writing for Television*, Prentice-Hall, 1963.)

1. Was there an action in the story that did not make sense, or that was out of place?

"Children and Poetry: A Dialogue on the Discipline and the Didactics" was deleted for ERIC reproduction due to copyright restrictions. It appears in TOP OF THE NEWS, June 1968, pages 435-45. The dialogue is between William Anderson and Patrick Groff.

PAPERBACK BOOKS IN CHILDREN'S LITERATURE

by Patrick Groff

The following selected list of paperback books are all currently listed in Paperbound Books in Print. With the exception of the books on myths they are all expressly written for children.

A college course in children's literature could be based on an explication of these volumes. In this instance each member of the class would be required to purchase at least one book from each of the categories, to be designated by the instructor. By actual computation this would require each student to buy about $13 - $15 of books. While this is somewhat more than the purchase ordinarily required, the student would have as a result a good beginning shelf of children's literature.

The class time in the course would then be taken up with a close examination of these books. Whatever the instructor wanted to teach the class regarding a literary or critical examination of these texts would be accomplished in this way. A selective intensive examination of literature could be undertaken which is more like the customary college literature course than courses in children's literature ordinarily are.

It can be seen the list is arranged in the order found in a widely-used text on children's literature (see Huck and Kuhn). If the genre approach were used the instructor could rearrange the titles under this classification. The individual titles could also be used to demonstrate the processes of individualized reading and ways children could be taught to share books. The uses of literature in the classroom could be amply demonstrated.

This approach seems to have several advantages. One, it results in a bookshelf of children's books, as noted. Two, it allows the instructor to demonstrate in detail in the college course what could be done with specific children's books. Third, it can develop a critical approach by teachers-to-be toward specific titles of books that could be used when they examine other books of the types given here. Fourth, if written assignments are made in the class about other books, the paperback books can provide the basis for this examination. Fifth, the attitude by students in the class that children's literature, is truly a part of the field of literature can be more easily established.

Groff
March 19, 1968

PAPERBACK BOOKS FOR COLLEGE COURSE IN CHILDREN'S LITERATURE

I. Historical Fiction

1. Hoff, C. Johnny Texas ($.65) Dell, 750 Third Avenue, New York.
2. Marriott, A. Black Stone Knife ($.50) Washington Square, 630 Fifth Avenue, New York.
3. Brink, C.R. Caddie Woodlawn ($.95) Acorn, 866 Third Avenue, New York.

II. Biography

1. Meadowcroft, E. L. Benjamin Franklin ($.50) Scholastic Book Service, West 44th Street, New York.
2. Sanburg, C. Abraham Lincoln, Vol. I ($.75), Dell.

III. Understanding Oneself and Others

1. Shotwell, L. R. Roosevelt Grady ($.50) Tempo, 51 Madison Avenue, New York.
2. Lenski, L. Judy's Journey ($.65) Yearling, 750 Third Avenue, New York.
3. Fitzhugh, L. Hariet the Spy ($.75), Dell.
4. Sorensen, V. Plain Girl ($.50) Voyager, 757 Third Avenue, New York.
5. Jackson, J. Call Me Charlie ($.65), Dell.
6. Faulkner, G. Melindy's Medal ($.50), Washington Square.
7. De Jong, D. By Marvelous Agreement ($.40) 15 East 26th Street, New York.
8. Lenski, L. Blue Ridge Billy ($.75), Dell.
9. Daringer, H. Stepsister Sally ($.60), Voyager.
10. Wooley, C. Ginny and the New Girl ($.35) Scholastic Book.
11. Benary-Isbert, M. The Ark ($.75) Voyager.
12. Taylor, S. All of A Kind Family ($.65), Dell.
13. Lenski, L. Cotton on My Sock ($.65), Yearling.
14. Lenski, L. Prairie School ($.75), Dell.

IV. Folktales, Fables, Myths

1. Jacobs, J. (Ed.) English Fairy Tales ($1.50), Dover, 180 Varick Street, New York.
2. Grimm Brothers. Household Stories ($1.50), Dover.
3. Winder, B. (Ed.) Aesop's Fables ($.50) Airmont, 22 East 60th Street. New York.
4. Lang, A. Blue Fairy Book ($1.50) Dover.
5. Editors, Pyramid Pubs. Famous Greek Myths and Legends ($.35), Puramid, 444 Madison Avenue, New York.
6. Rose, H. Handbook of Greek Mythology ($1.75) Dutton, 201 Park Avenue, New York.
7. Kirkwood, G. Short Guide to Classical Mythology ($1.25) Holt, Rinehart and Winston, 383 Madison Avenue, New York.
8. Kramer, S. Mythology of the Ancient World ($1.75) Anchor Books, 277 Park Avenue, New York.

9. Grant, M. Myths of Greeks and Romans, Mentor Books ($.95), 1301 Avenue of the Americas, New York.
10. Wolverton, R. Outline of Classical Mythology ($1.50), Littlefield, 81 Adams Drive, Totowa, New York.

V. Fantasy

1. Norton, M. Borrowers ($.60), Voyager.
2. Tolkien, J.R.R. The Hobbit ($.75) Ballantine.
3. Kendall, C. Gammage Cup ($.65), Voyager.
4. Boston, L. M. River of Green Knowre ($.50), Voyager.
5. White, E. B. Charlotte's Web ($.75), Yearling.
6. Graham, K. Wind in the Willows ($.60) Camelot.
7. Kipling, R. Just So Stories ($.60), Camelot, 959 - 8th Avenue, New York.
8. Nesbit, E. Story of the Amulet ($.75) Puffin.

VI. Humor

1. White, E. B. Stuart Little ($.75), Dell.
2. Lovelace, M. Betsy and Tony Go Downtown ($.35), Scholastic Book.
3. Haywood, C. Here's A Penny ($.45) Voyager.
4. Cleary, B. Here's Beaver ($.50), Berkeley.
5. Cleary, B. Leave It to Beaver ($.50) Berkeley.
6. Spykman, E.C. Terrible, Horrible Edie ($.65) Voyager.
7. Cleary, B. Beaver and Wally ($.50) Berkeley.
8. Hale, L. T. Peterkin Paters ($1.00), Dover.

VII. Poetry

1. Untermeyer, L. (Ed.) Story Poems ($.75) Washington Square.
2. Graham, E. Puffin Book of Verse ($.95) Puffin Books, 3300 Clipper Mill Road, Baltimore.

VIII. Animal

1. Burnford, S. Incredible Journey ($.50) Bantam, 271 Madison Avenue, New York.
2. Knight, E. Lassie Come Home ($.50) Tempo.
3. Kay, H. Pony for the Winter ($.45), Scholastic Book.
4. Kipling, R. Jungle Books ($.50), Dell.
5. O'Hara, M. My Friend Flicka ($.60), Dell.
6. Salten, F. Bambi ($.50), Tempo.
7. Smith, D. 101 Dalmations ($.60), Camelot.

IX. Adventure

1. Stevenson, R.L. Treasure Island ($.65) Premier, 67 West 44th Street, New York.
2. Collodi, C. Adventures of Pinocchio (4.60), Airmont.
3. Pyle, H. Men of Iron ($.50), Airmont.
4. Rushmore, H. Cowboy Joe of the Circle S ($.50) Voyager.

X. Science Fiction

1. Brink, C. Andy Buckram's Ten Men ($.50) Tempo.

XI. Mystery

1. Benary-Isbert, M. Blue Mystery. ($.60), Voyager.
2. Enright, E. Gone Away Lake ($.60), Voyager.
3. Haycroft, H. Boy's Book of Great Detective Stories ($.50), Berkeley.
4. Nesbit, E. Phoenix and the Carpet ($.75), Puffin.

XII. Foreign Countries

1. Hahn, E. France ($.50), Tempo.

XIII. Picture Book

1. Bemelmans, L. Madeline ($.60), Scholastic.